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'TRISTAN' OPENS SEASON AT METROPOLITAN

★ ★ ★ 'Rosenkavalier' Has Successful Revival

By OSCAR THOMPSON

FOR the third time in a half century, Wagner's 'Tristan und Isolde' opened a new season at the Metropolitan Opera House on Monday evening, Nov. 29. With all seats sold and standing room occupied to the limit of the city's fire regulations, word from the boxoffice was that it had been compelled to turn away a multitude of disappointed persons running into the thousands—enough to have supplied another large audience.

Though the choice of 'Tristan' for the opening night would have seemed foolhardy a few years ago, the current eagerness to hear it with the present exceptional cast has made of it the logical work to draw a crowd, irrespective of the continuing notion that the first evening of the opera is primarily a social, rather than a musical, event. Late-comers were only a little more numerous than they are at any ordinary subscription performance and the blazing of camera bulbs at the entrances made no particular difference to those inside, resigned long since to the deplorable American practice of seating tardy ones all through a performance.

The records show that 'Tristan' had done similar duty as the inaugural work in 1887 and 1901, Niemann and Lilli Lehmann heading the cast on the first occasion, Van Dyck and Ternina the other. Last season's opening with 'Die Walküre' paved the way for the return of 'Tristan' as the curtain raiser, and it was chosen for the same reason that 'Die Walküre' was: the strength of the cast, headed in each instance by Kirsten Flagstad and Lauritz Melchior, whose companionate popularity continues to overshadow as a drawing card all other enticements the present company has to offer. 'Tristan,' with these singers, is the most sought-after opera of the times.

Cast of Opening Performance

With Artur Bodanzky conducting and Leopold Sachse in charge of the stage, the assignment of roles for the opening night was as follows:

Tristan.....	Lauritz Melchior
King Marke.....	Emanuel List
Isolde.....	Kirsten Flagstad
Kurwenal.....	Julius Huehn
Melot.....	Arnold Gabor
Brangäne.....	Kerstin Thorborg
A Shepherd.....	Hans Clemens
The Steersman.....	Louis D'Angelo
A Sailor's Voice.....	Karl Laufkötter

Mr. Bodanzky was much in the vein and the playing of the orchestra was immeasurably better than at its nadir a few seasons ago. In minor details changes had been made in the stage business, all in the direction of a more

unified performance. Irrespective of criticism, Mr. Sachse has retained the debatable innovation of last year whereby Melot is brought on the ship at the close of the first act and discovers Isolde in Tristan's arms. The stage director has his reasons for this, of course, and can point to a line given

Brangäne in the second act as justification straight from Wagner. But why did not Wagner specify that he wanted Melot on the scene in his usual detailed stage directions? Of no less moment is the improvement made in the treatment of the final scenes of the third act
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Kerstin Thorborg Proves That Brangäne Can Smile

Lauritz Melchior Confronts Tristan in His Dressing Room. Above, Stage Director Leopold Sachse (Left) and Conductor Artur Bodanzky Exchange Good Words with General Manager Edward Johnson

Kurwenal (Julius Huehn) and King Marke (Emanuel List) Are Chummy Before the Curtain

Isolde Bends the Knee as Kirsten Flagstad Takes a Curtain Call

ST. LOUIS DIVIDES ITS OPERA SEASON

'Barber', 'Carmen' and 'Tristan' Mark Beginning—Other Works Promised in January

ST. LOUIS, Dec. 5.—The opera series by the St. Louis Grand Opera Company, Guy Golterman, director, opened on Nov. 22 with a performance of Rossini's 'The Barber of Seville'.

An audience that completely filled the Municipal Opera House was interested in the local debut of Erna Sack, German prima donna, who demonstrated a phenomenally high voice in the role of Rosina. Though singing in German the ensemble lost none of its effectiveness, with the remainder of the cast singing in Italian. Mme. Sack interpolated four songs in the 'Lesson Scene', reaching F above high C and other almost unbelievable higher tones with ease. However, it must be said that these tones lack warmth and color, but the feat of their production brought great bursts of applause.

Claudio Frigerio as Figaro made a most pleasing impression both vocally
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Three Performances by St. Louis Opera

(Continued from page 3)

and histrionically. His was a finished performance in every way. Angelo Bar-satti sang The Count, and Vittorio Trevisan amused with his impersonation of Dr. Bartolo. Others in the cast were Norman Gordon, Louis Bardois, Carabella Johnson and Daniel Harris. Gennaro Papi conducted.

On Nov. 24, a magnificent and thoroughly finished performance of 'Carmen' with Bruna Castagna in the title role, was given. A rich voice, coupled with a fine sense of acting, created an impression of this role that will not soon be forgotten. It had all of the various emotional changes that make this, of all roles, one of the most colorful in opera. Armand Tokatyan, as Don José, in the place of Giovanni Martinelli, whose appearance was cancelled by reason of illness, achieved fine singing and superb acting. Robert Weede, although not as dashing as some other Toreadors we have seen, did some very finished singing and gave an excellent account of himself. Maria Marceno, who is the wife of Edward Golterman and a newcomer in opera, fairly stopped the performance with her exquisite singing of the role of Micaëla, displaying a voice of unusual clarity and sweetness. John Gurney's voice was sonorous in the small part of Zuniga. Others in the cast were Lola Fletcher as Frasquita, Louis Bardois as Dancairo, Carabella Johnson as Mercedes, Daniel Harris as Remendado and Morales. The orchestra was under Gennaro Papi.

Flagstad Sings Isolde

The performance of 'Tristan and Isolde' on Wednesday, Dec. 1, was a personal triumph for Kirsten Flagstad, who made her initial operatic appearance here. Singing after only a short rehearsal, having arrived by plane at 4 p.m., her performance was a thrilling event for a packed house, and her hearers demonstrated their great enjoyment with salvos of applause for each scene and continued by demanding numerous curtain calls at the close of each act. Her singing, her acting and her consummate interpretation of the role was so intensely satisfying that there is little to be said about the remainder of the performance.

Because of illness, Paul Althouse was unable to appear as Tristan and Arthur Gerry substituted on short notice. His voice, while of good timbre and always true to pitch, is lyric in quality and of insufficient power for such a role as Tristan. He did his best and it was most acceptable in the circumstances. John Gurney, as King Marke, used his sonorous bass voice to good advantage and acted the part with dignity. Francis Row as Kurwenal and Sonia Sharnova as Brangäne fittingly completed the cast. Supplementing the superb performance of Mme. Flagstad was the magnificent playing of the orchestra under a new conductor, Laszlo Halasz, from Hungary. At all times it was under his complete control and, with a fine balance of tone, always in perfect accord with the singers.

Guy Golterman, Managing Director, announced that there would be a split season with productions of 'Lohengrin' and 'Faust', which had originally been scheduled for this month, along with the double bill, 'Pagliacci' and 'Cavalleria Rusticana' sometime in January.

HERBERT W. COST



Laszlo Halasz, Who Made His American Debut as Conductor in the St. Louis Performance of 'Tristan'

BRAHMS PROGRAM GIVEN IN CLEVELAND

Rubinstein Soloist in Second Concerto Under Rodzinski— Variations Heard

CLEVELAND, Dec. 5.—The concert of the Cleveland Orchestra on Nov. 25 when an all-Brahms program was given afforded a rich experience. The Polish pianist, Artur Rubinstein was soloist. Artur Rodzinski conducted. The Second Symphony, Variations on a theme of Haydn, and the Second Piano Concerto formed the program.

It can be counted nothing less than a rare privilege to have heard Rubinstein play this immensely difficult work. He overcame every technical difficulty and beyond the brilliance of a virtuoso, gave an inspired performance, one which reflected the intellectual qualities and profound humanity of Brahms. The orchestra played superbly; tempi set by Mr. Rodzinski were always in excellent taste, and the balance and color achieved were highly admirable. STEWART MATTER

CHORAL CONTEST TO END

Works Must Reach Ganz by January 1— Judges Are Announced

All entries in the \$500 prize competition for a new choral work, announced by the American Choral and Festival Alliance, Inc., must reach the chairman, Dr. Rudolph Ganz, at Chicago Musical College, 64 E. Van Buren Street, Chicago, not later than Jan. 1. Each composition should be signed with a pseudonym—the composer's real name and address being enclosed in a sealed envelope with the nom-de-plume on the outside. If stipulated, manuscripts will be returned express collect and insured.

Judges for this contest are Eugene Goossens, Eugene Ormandy and Albert Stoessel.

The photograph of Edward Johnson on the front cover is from Blackstone Studios.

LOS ANGELES HEARS "SEASON" OF OPERA

Visiting San Francisco Forces Give Five Performances During Week's Tenure

LOS ANGELES, Dec. 5.—The week's visit of the San Francisco Opera Company for a "season" of opera, saw five sold-out houses, spectacular performances, and a reputed \$100,000 in the box-office as the result.

Flagstad and Melchior were the stellar attractions for the opening performance of 'Tristan' on Nov. 15. The huge Shrine Auditorium was too small for those who wished to hear the Wagner score. Other members of the cast were Kathryn Meisle, Julius Huehn, George Cehanovsky, Hans Clemens and Norman Cordon. Fritz Reiner worked wonders with the orchestra, providing a glowing musical background for the singers.

On the following night, Lily Pons made her only appearance, singing in Delibes's 'Lakmé', with René Maison, Cehanovsky and Ezio Pinza cast in important parts. Under Pietro Cimini as conductor, Miss Pons's fragile art was well displayed. A praiseworthy presentation of Verdi's 'Aida' on Thursday night, conducted by Gaetano Merola, brought Gina Cigna, Bruna Castagna, Martinelli, Richard Bonelli and Pinza in leading roles. Wagner's 'Lohengrin', with Flagstad and Melchior again as chief protagonists, and Reiner in the conductor's pit, brought a capacity audience on Friday night. Julius Huehn, Kathryn Meisle, Ludwig Hofmann and George Cehanovsky essayed other characters.

Jeritza Sings Tosca

In many ways, Puccini's 'Tosca', on the closing night, provided the thrill of the series, with Maria Jeritza, singing with old-time vigor and brilliance, and enacting the part of Tosca with familiar glamour. With Richard Bonelli, as a sinister Scarpia, drama was provided in the second act. There was much to praise in the Mario of Frank Forrest whose youthful appearance and romantic action lent plausibility to the role. There was quality and style in his singing. Merola conducted.

The unprecedented success of the visiting company, both financially and artistically, has given new impetus to plans for a Los Angeles opera company. With a profit, instead of the usual deficit in its treasury, the sponsoring Junior Chamber of Commerce is expected to take the lead in working out a definite idea. Opera on a grand scale should find agreeable soil in Southern California, where there is an abundance of talent and appreciation for it, when properly presented. Only leadership is wanting. HAL D. CRAIN

HONOR HADLEY'S MEMORY

Philadelphia Civic Players Give Program Made Up of His Compositions

PHILADELPHIA, Dec. 5.—The Philadelphia Civic Symphony gave a program of four works by Henry K. Hadley at a concert designed to honor his memory in Irvine Auditorium, University of Pennsylvania on Nov. 21. Capably conducted by Philip James, a friend and colleague of Dr. Hadley, the program comprised: 'The Culprit Fay';

the Fourth Symphony 'North, East, South, and West'; the Concertino in B-Flat for piano and orchestra, and the Suite 'The Streets of Peking'. Eunice Howard played the solo part of the Concertino, composed for and dedicated to her by its author. A large audience which included the composer's widow and many friends from New York was present.

In the same auditorium on Dec. 1, the orchestra, with the Mary Binney Montgomery Dancers co-operating, presented an unusually interesting orchestral-choreographic program under the direction of Guglielmo Sabatini. Notable ballets were 'Les Petits Riens' to music by Mozart, and 'An American in Paris' to Gershwin's music of that title. W. E. S.

METROPOLITAN OPENS QUAKER CITY SERIES

'Norma' First of Eight Operas Scheduled for This Season— Cigna Has Title Role

PHILADELPHIA, Dec. 5.—An excellent performance of Bellini's 'Norma' on Nov. 30, with Gina Cigna in the title role opened the series of eight performances to be given here this season by the Metropolitan Opera Company. The Academy of Music was filled with an enthusiastic and festive audience. Mme. Cigna gave a vocally and dramatically admirable performance, especially in the third and final acts. As Adalgisa Bruna Castagna achieved a remarkable portrayal, her opulent voice being at its best, and she shared honors with Mme. Cigna. Giovanni Martinelli as Pollione brought his reliable artistry to sustain a fine interpretation and Ezio Pinza's rich bass voice and acting ability were employed to good effect in the role of Oroveso, the Arch Druid. Thelma Votipka as Clotilde and Giordano Paltrinieri as Flavio rounded out the cast.

Ettore Panizza was an efficient conductor, commanding the musical and dramatic values of the opera and securing an exceptionally well integrated performance from orchestral and stage forces. The dynamics and tone quality of the orchestra were excellent and praise is in order for the chorus.

At intermission, Edward Johnson, general manager of the company, introduced by Thomas S. Gates of the local advisory board, expressed his appreciation of the support for the Metropolitan's Philadelphia series and of the work accomplished by the Metropolitan Opera Committee of Philadelphia.

The Civic Grand Opera Company of Philadelphia, Francesco Pelosi, general manager, gave the first of ten performances listed for the current season in the Academy of Music on Nov. 23 before a large audience. The opera was Bizet's 'Carmen' with Maurice Jacquet conducting. The cast was headed by Colette D'Arville in the title role. Arnoldo Lindi was the Don José and Marguerite Roberts was heard as Micaëla. The other roles engaged Mario Cozzi as Escamillo; Leonard Treash, Zuniga; Frank Capelli, Morales; Theodore Bayer, Le Dancairo; Costanzo Sorvino, Le Remendado; Marie Zara, Frasquita, and Lois Huff, Mercedes. The dances in the second and final acts were executed by the Mary Binney Montgomery Dancers.

WILLIAM E. SMITH

'ROSENKAVALIER' RETURNS TO METROPOLITAN FOLD

Strauss Opera Is Revived After An Absence of Two Seasons—Lotte Lehmann Again Portrays Marschallin and List Resumes Role of Ochs

THE season's first revival, Strauss's 'Der Rosenkavalier' rejoiced the epicures who have been sighing for it ever since its last brief stay at the Metropolitan in the season of 1934-35, when it had four performances. But it did not pile in the standees after the fashion of Italian opera, or for that matter, the opening 'Tristan und Isolde.' This particular representation was the forty-sixth at the Metropolitan for a work that has been in and out of the repertoire, with gaps of five, one, four and three years between its successive revivals, but which still has had place in thirteen seasons.

In the shining excellence of two of its chief portrayals and in the general level of the performance the revival was a deserving one. The conductor, of course, was Artur Bodanzky; the stage director, Leopold Sachse. The long cast was as follows:

Princess von Werdenberg.....Lotte Lehmann
Baron Ochs of Lerchenau.....Emanuel List
Octavian.....Kerstin Thorborg
Van Faninal.....Friedrich Schorr
Sophie, his daughter.....Susanne Fisher
Marianne.....Dorothee Manski
Valzacchi, an intriguer.....Angelo Bada
Annina, his consort.....Doris Doe
Commissary of Police.....Norman Cordon
Major-domo of the Princess.....Hans Clemens
Major-domo of Von Faninal.....Karl Laufkötter
Notary.....Arnold Gabor
Innkeeper.....Karl Laufkötter
A Singer.....Nicholas Massue
Three Orphans.....Natalie Bodanya
Lucielle Browning
Anna Kaskas
A Milliner.....Charlotte Symons
A Hairdresser.....Sergei Temoff
Leopold, a flunky.....Ludwig Burgstaller
Animal Vendor.....Max Altglass
A Negro Boy.....Petra Gray

Of this array, the Marschallin, Baron Ochs and various others were in the same hands as at the revival of three seasons back. The Octavian, the



Susanne Fisher
—Sang Sophie



Kerstin Thorborg
—New Octavian



Lotte Lehmann
—Marschallin



Emanuel List
—Again Ochs

Sophie and the Faninal were new at the Metropolitan. One member of the original New York cast of Dec. 9, 1913, was on the stage—the inimitable Mr. Burgstaller, who ordinarily confines his activities to the chorus but who now has fresh opportunity for comedy in the non-singing part of Luitpold, lackey to Baron Ochs. Though a veteran in the role of Valzacchi, Mr. Bada did not create it at the American premiere, that honor falling to Albert Reiss.

Some further elisions have been made in the score by Mr. Bodanzky and in at least one instance there has been a restoration of phrases formerly cut. The ending, as customary at the Metropolitan, was much more abrupt than the original, with the lecherous Baron relieved of considerable of his discomfiture. Orchestrally the performance

Kerstin Thorborg Appears as Octavian and Susanne Fisher as Sophie—Hartmann, Tagliabue, Vogel and Marita Farell Make Debuts

and Sophie were capably sung by Mme. Thorborg and Miss Fisher, respectively; if with something less than their full measure of personal appeal. No one has approached at the Metropolitan the Octavian of Maria Jeritza. It had dash and conviction and a tang that was delightfully Viennese. Mme. Thorborg had the asset of height. It was reassuring to see an Octavian taller than his women. But her portrayal was one better in design than in details of its execution. The role seemed new to her, though she had sung it previously in Buenos Aires.

Miss Fisher, who had appeared in the character in Berlin, had the high notes to cope with the troublesome tessitura of Sophie's music and was agreeable to look upon.

O. T.

Tagliabue, New Italian Baritone, Makes Debut in 'Aida'

After Wagner and Strauss, Verdi Italian opera and an Italian baritone new to these shores arrived together. The stranger was Carlo Tagliabue, erstwhile of La Scala and the setting for his debut was that provided by 'Aida.' With Ettore Panizza making his first entry of the season as conductor, Désiré Defrère in charge of the stage and Fausto Cleva assuming the responsibilities of chorus master, the audience—this time plentifully augmented about the rail—was called upon to consider the following cast:

The King.....Norman Cordon
Amneris.....Bruna Castagna
Aida.....Gina Cigna
Radames.....Giovanni Martinelli
Ramfis.....Ezio Pinza
Amonaro.....Carlo Tagliabue, (debut)
A Messenger.....Giordano Paltrinieri
A Priestess.....Thelma Votipka

As the one principal artist of the evening whose gifts were unfamiliar in New York, Mr. Tagliabue was given his special measure of attention in both the Triumph and Nile scenes. He disclosed a voice of good if not notable quality, smoothly produced and ample in volume. It conformed to type, in being more sonorous at the top than at the bottom and his manner of using it was thoroughly Italian. Both in his singing and his acting he gave the impression of being a seasoned routinier of the order often described as "serviceable." Whether more enthusiastic things are to be said of him is something for his future performances to determine. Short in stature, Mr. Tagliabue is of the variety of operatic artist who must make his appeal primarily through the voice.

The others were a familiar story, even to some flagrant infidelities to the pitch.

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'Tristan' Opens New Opera Season

(Continued from page 3)

where the fight that attends the arrival of King Marke formerly was something of a disgrace. By shifting most of the heroics into the wings Mr. Sachse has made the scene a credible rather than a ludicrous one.

Flagstad and Melchior

Mme. Flagstad was in magnificent voice and her Isolde was more than ever the incomparable one of this era. In some respects it has been made a little more obvious in line, with a closer conformity to details of action remembered from performances by her great predecessors. Word values seemed more deliberately stressed for their own sake; there was an increased measure and variety of inflection, which further enhanced the conviction of a portrayal that had seemed already at its ultimate. More of the traditional was noted in the soprano's treatment of 'Fluch dir Verruchter' and elsewhere was a new weight of dramatic emphasis, particularly on the visual side. In most respects, however, the delineation was one of enhanced subtlety.

Attention has been given many times to the beauty of Mme. Flagstad's high voice and to the manner in which she achieves musical tone in passages only too frequently screamed by Isolde's less sure of their technic. But the low voice

in 'Ungemint, den hehrsten Mann' becomes more moving with each new experience, with this Isolde.

Mr. Melchior's thrice-admirable Tristan has undergone no substantial change. Possibly no other Heldentenor of the day has elaborated so successfully the exhausting business of the final act, even aside from the vital and poignant singing that Mr. Melchior brings to the music of this scene. It is here that he is at his peak as Tristan, and it is just here that most Tristans prove most lamentably that they are not the supermen Wagner expected them to be.

The Brangäne of Mme. Thorborg grows with increased familiarity. Though the voice is not the ideal one for the role, she projected some sumptuous upper notes in the warning from the tower. Visually, the part was particularly well planned and in the first act conformed altogether successfully with the Flagstad Isolde. Of the others, Mr. List was an able Marke, and progress could be reported for the Kurwenal of Mr. Huehn, though it still suggested youth in its excess of motion and the baritone was not always audible above the orchestra. Mr. Gabor as Melot, Mr. Clemens as a shepherd, Mr. D'Angelo as the Steersman, and Mr. Laufkötter in the offstage song of the sailor contributed capably all that was required of them.

was one generally praiseworthy, if with tempi on the fast side and something less than the sensuous body of tone to be desired in many places. The presentation of the Rose still lacks its full measure of glitter. Is the Metropolitan pit an unfortunate one for music of this order?

Mme. Lehmann's Marschallin is a celebrated one, and not without reason. Perhaps more than any other that has been disclosed in New York it makes felt the tragedy of crow's-feet and a lady's mirror, though this is not to say that it is uniformly the best sung, in view of what the memory brings back of the Marschallins of Frieda Hempel and Florence Easton. Mme. Lehmann was judiciously continent in her expenditure of voice for this performance and the music profited thereby. The monologue was fashioned with just the right note of wistfulness and elsewhere were phrases of haunting loveliness, as in the snatch of typically Straussian Lied, 'Du bist mein Bub, du bist mein Schatz' soon after the first parting of the curtains; and in the honeyed phrase, 'Da drin is die silberne Ros'n', at the end of the act. This Marschallin was an aristocrat, a philosopher, and above all, a woman, which is precisely what the role requires.

To be regretted, however, were the dark green costume and plumed hat of the last act, a much less effective attire in the subdued light than the usual bright attire with white headdress.

The portrait of Baron Ochs drawn by Emmanuel List was of an excellence to place it beside Mme. Lehmann's Marschallin. Mr. List's conception of the role was one which did not permit of clowning yet was consistently droll. The music fared well at his hands: 'Rosenkavalier' remains an ensemble opera and it is to the credit of both Mme. Lehmann and Mr. List that they adhere to this conception in relating their parts to the others about them.

Newly assigned, the roles of Octavian



Carlo Tagliabue

Wide World

Several Debuts in Opening Opera Week



International
Carl Hartmann, Who Made His Debut as Siegfried

(Continued from page 5)

Mme. Cigna again achieved stirring effects with her dramatic high notes, while the middle voice remained of indeterminate character. Mr. Martinelli, entering upon his twenty-fifth season in New York, sang with his accustomed vigor and resourcefulness. Mme. Castagna has brought her Amneris to a high plane and her singing on this occasion was the most notable of the performance. Though indisposed, Mr. Pinza made his customary effect as Ramfis and Mr. Cordon employed his attractive voice as well as his unusual height to advantage as the King. The performance moved smoothly and the chorus sang particularly well.

Newly elaborated divertissements by the American ballet represented some improvement over those of last year, particularly that of the temple. Daphne Vane danced a solo prettily in the triumph scene. Little Nubians succeeded the dusky athletes of Amneris's outdoor boudoir, and this, too, was a change for the better. O.

Three Debuts in 'Siegfried'

The season's first performance of Wagner's 'Siegfried' on the evening of Dec. 3 provided a vehicle for the debuts of three new singers from Europe, notably a new tenor in the title role. The cast:

Siegfried Carl Hartmann (debut)
Mime Karl Laufkötter
The Wanderer Friedrich Schorr
Alberich Adolf Vogel (debut)
Fafner Norman Cordon
Erda Kerstin Thorborg
Brünnhilde Marjorie Lawrence
Voice of the Forest Bird

Marita Farrell (debut)
Conductor Artur Bodanzky
Stage Director Leopold Sachse

A new Siegfried, and a German tenor at that, made the top-flight news of this performance, although there were several other facets of this jewel that commanded attention. All in all it was a noteworthy performance, for which credit must go to conductor and orchestra as well as to individual singers.

Siegfried is a pretty arduous task for a tenor *en debut* to stand up to, and Mr. Hartmann met the role's exigencies extremely well. One might venture to say that in spite of many forceful and ringing notes in the Forge Song and the last act, it was as a lyricist that the tenor best showed to advantage. The Forest Scene was delineated with restraint and manly dignity and sung with poetry and nuance. The care which Mr. Hartmann was evidently exercising in the first hour of the opera was justified; when he threw it off in more dramatic moments, the voice sometimes tended to spread and upper tones were forced.

His is a voice which depends a good deal on usage rather than intrinsic quality, and most of the time Mr. Hartmann knows how to use it. In appearance he was a generously proportioned and handsome

enough young hero. In stage business he was expert and convincing. However, it seems impossible for any tenor, bare-armed and bare-legged, to escape completely the bouncing note in a role that calls merely for buoyancy. But Mr. Hartmann's Siegfried grew up with the act until the youth became a man, impetuous and ardent, to be sure, but it was more than a youth who



International
Adolf Vogel, Who Sang Alberich. The Photograph Shows Him as Beckmesser

awakened Brünnhilde to mortality and love. Mr. Hartmann has also grown since his appearance here with the German Grand Opera Company six years ago. In these six years he has sung in Berlin and Cologne and improved his time well.

The second debutant on the list appears to be also a find. Mr. Vogel sang Alberich's music, and when that's said, his true worth appears, for seldom in the first part of the second act do we hear anything much more musical than the sound approximating a nail drawn over a file. Miss Farrell, the third debutant, fared less well, probable nervousness destroying the effectiveness of her bird song.

Others who contributed to a notable performance were familiar, but each seemed to have something special to give. Mr. Schorr's Wanderer was, as usual, superb, and he was in excellent voice. Mme. Thorborg sang eloquently and with beauty of tone the sumptuous music of Erda. Mr. Laufkötter was again expert as the malicious Mime; Norman Cordon sang Fafner's grumblings well. Miss Lawrence, a trim and slender Brünnhilde, awoke melodiously and sang for the most part with ringing clarity, although there was sometimes a disturbing edge to her tone, particularly in the heights, all of which she scaled fearlessly but not always happily. A tumultuous climax for the duet brought the curtain down and the principals out before it to bow many times. F. Q. E.

Castagna Proffers Her Carmen

'Carmen' drew an audience that occupied all available seats and standing space when Bizet's full-blooded score appeared in the repertoire for the first time this season on the evening of Dec. 4. The cast:

Carmen Bruna Castagna
Micaëla Natalie Bodanya
Frasquita Thelma Votipka
Mercedes Helen Olheim
Don José René Maisson
Escamillo Julius Huehn
Dancaire George Cehanovsky
Remendado Giordano Paltrinieri
Zuniga Norman Cordon
Morales Wilfred Engelmann
Conductor Gennaro Papi

Mme. Castagna's gypsy is vocally and physically opulent; her singing has both fervor and a rich, vibrant quality to recommend it. Moreover her lower tones were sufficiently dark to freight tragic passages with meaning, yet at no time did her chest tones take on the harsh timbre mistakenly dear to so many singers in the role. A

dramatically effective conception, her portrait of the wanton is sketched in broad and sure strokes, sometimes obvious, but then Carmen is a physically, not intellectually subtle, creation.

Mr. Maisson's Don José was vocally a fine characterization, though dramatically something less than that, and the discrepancy in size between him and Carmen provoked some slight amusement. The Micaëla of Miss Bodanya appealed to eye as well as ear, her aria in the third act bringing much applause for her general performance. Mr. Huehn was a more than credible Escamillo and he offered in addition much good singing. He was warmly applauded after the 'Toreador' song. Miss Olheim and Miss Votipka and Messrs. Cehanovsky and Paltrinieri fitted well into their accustomed roles, lending smooth support to the balance of the cast, though the Zuniga of Mr. Cordon was often theatrically ineffective, inclining too much to the melodramatic.

The orchestra played with verve under Mr. Papi, infusing the music with spirit and color, and the American Ballet deserved the applause it received though César Tapiá's contribution to the 'Farucca' was anachronistic to the time of 1820. W.

'Manon' Makes Season's Entry

Massenet's 'Manon' made its entry at the first matinee on Saturday, Dec. 4, with Bidu Sayao again in the role that proved particularly happy for her last season. Opposite her, as the young Count des Grieux, was Richard Crooks, also singing the part of his Metropolitan debut. Maurice de Abravanel conducted and Désiré Deffrère was stage manager. The cast:

Manon Lescaut Bidu Sayao
Pousette Natalie Bodanya
Javotte Charlotte Symons
Rosette Irina Petina
Des Grieux Richard Crooks
Lescaut John Brownlee
Count des Grieux Leon Rothier
Guillot Angelo Bada
De Bretigny George Cehanovsky
Inn-keeper Louis D'Angelo
Two Guards Max Altglass
A Servant Gina Gola
Conductor Maurice de Abravanel

Miss Sayao was charming in voice, appearance and portrayal. The role might have been written to order for her. Of her several airs, none of which calls for any very profound expression of emotion, that of the farewell to the little table had a genuine measure of pathetic appeal. All were neatly and prettily sung. The superficiality of the character was preserved at the same time that something of affection was kindled for this Manon.

Mr. Crooks invariably sings 'The Dream' with rare beauty of tone and the style of an artist. This occasion presented no exception and the audience responded with a demonstration that stopped the show. The tenor has improved his acting and contrives with Miss Sayao to communicate in a very welcome way the illusion of youth. Mr. Brownlee's Lescaut remains one admirably designed, and is a pleasure vocally as well as an interesting character study. Of the others, a good word should be said for the distinguished Count des Grieux of Léon Rothier and for the de Bretigny and Guillot of George Cehanovsky and Angelo Bada, respectively. O.

Opera Guild Holds Third Annual 'At Home'

The third annual 'At Home' of the Metropolitan Opera Guild was held in the opera house on the evening of Nov. 26, more than 2,500 members, including a delegation from Philadelphia attending. The musical program entitled 'An Evening with Richard Strauss' was presented by Dorothea Manski (substituting for Lotte Lehmann, who was unable to appear), Susanne Fisher, Irina Petina and Nicholas Massue. Artur Bodanzky conducted the orchestra. Excerpts from 'Der Rosenkavalier' were given. New members of the organization, including Erich Leinsdorf, assistant conductor; Marita Farrell and Zinka Milanoff, sopranos; Carl Hartmann, tenor; Carlo Tagliabue, baritone, and Adolf Vogel and Nicola Moscona,

basses, were introduced by General Manager Johnson, and responded by bowing from their seats in the boxes. Olin Downes, music critic of the New York Times, spoke on the plot and musical development of 'Der Rosenkavalier'. N.

NEW BALLET RUSSE PLANS COMING YEAR

October Season at Metropolitan to Mark American Debut—Ballets Listed

The new ballet company sponsored by World-Art, Inc., and to be known as the Ballet Russe, will make its American debut in a four-weeks' season at the Metropolitan Opera House next October with a repertoire of twenty-four ballets for its first year.

Leonide Massine, at present with the DeBasil Ballet Russe, will sever his connections with that company in February and go at once to Monte Carlo, the permanent headquarters of the new troupe, to direct rehearsals. In addition to his duties as director, he will be one of the leading dancers, with Serge Lifar, Tamara Toumanova, Alicia Markova, English ballerina, and others. Four new choreographic creations by him are promised for the season: a setting of Beethoven's Seventh Symphony, a new version of 'Giselle' and ballets with music by Offenbach and Hindemith. Other composers who will contribute to the repertoire are Francis Poulenc, Georges Auric, William Walton, Nicholas Nabokoff, Zoltan Kodaly and Igor Stravinsky.

Among those who will provide costumes and décor are Henri Matisse, Andre Derain, Christian Berard, Georges Bracque, Eugene Berman, Alexandre Benois and Ben Shahn. Several ballets new to this country are planned, beside the Massine works, including Fokine's 'Don Juan' to music by Gluck, 'Les Elements' to Bach, 'Les Elfs' to Mendelssohn, 'Igrouchka' to Rimsky-Korsakoff, 'Jota Aragonesa' to Glinka and a new version of Tchaikovsky's 'Casse Noisette'.

George Balanchine, ballet master for the American Ballet at the Metropolitan Opera, will produce works as guest choreographer for the new troupe. It is planned to procure the services of Igor Markevitch, young contemporary composer, as one of the conductors. The company, of which S. Hurok will be general manager, will make a twenty-five weeks' coast-to-coast tour of the country.

Metropolitan Opera Guild to Continue Operalogue Broadcasts

Announcement was made on Dec. 1 by Mrs. Herbert Witherspoon at a meeting of the Metropolitan Opera Guild, that the organization's weekly broadcasts known as 'Operalogues' would be continued during the present season. By arrangement with NBC the program will be given over a coast-to-coast network on Wednesday afternoons at 3:45 and will be illustrated by an instrumental ensemble as well as by members of the Metropolitan Opera. The subject each week will be the opera to be broadcast the following Saturday afternoon during the performance at the opera house. The guild's final campaign luncheon will be held on Dec. 15 at the Hotel Pierre.

Hofmann Jubilee Witnessed by Brilliant Throng



The Foreground Quite Properly Belongs to the Hero of the Evening; in the Background Is the Distinguished Audience Which Filled the Metropolitan Opera House for Josef Hofmann's Golden Jubilee Concert. At Right, Mr. and Mrs. Hofmann Arriving at the Opera

By QUAINANCE EATON

FIFTY years after the prodigy Josef Hofmann took New York by storm in a concert at the Metropolitan Opera, the mature artist Josef Hofmann gave the metropolis one of its brightest musical and historical highlights of the season, and again swept a Metropolitan audience with him in his triumph. The listeners gathered half a century ago, on Nov. 29, 1887, did not know what to expect—international reputations were not as quickly made as they are today, and the boy was only eleven. The 4,000 Golden Jubilee listeners thought they knew exactly what to expect, and yet even they were amazed anew at the prodigious piano playing which they heard on Nov. 28, 1937, from the sixty-one-year-old virtuoso who seems to have found the secret of abiding youth and enthusiasm, both in his life and in his art.

A few people—twenty-six, if Dr. Walter Damrosch had counted correctly—were members of both audiences, and could have, if they choose, substituted the memory of 1887 for the reality of 1937. Banded together into the "Fifty-Year Club," these twenty-six did not include Mr. Hofmann's mother, who was prevented by infirmities of age from coming from Poland to witness the honor paid to her son.

The audience was as much "news" as the performer, numbering so many famous faces in musical, social and diplomatic circles that a "society reporter" might have gone slightly mad from the

Pianist's Fiftieth Anniversary of American Debut Draws "Blue-Ribbon" Audience to Metropolitan Opera—He Plays Music by Rubinstein, Chopin and Himself—Lauded by Damrosch in Behalf of "Fifty-Year Club"

surfeit of great names. Mr. Hofmann was indeed honored in high places. It was a gathering which rather stole the thunder of the opera's annual opening show the next night. And it paid as much money into the box office, perhaps, as any audience of recent date, a sum amounting to about \$22,000, the whole of which Mr. Hofmann donated to the Musicians Emergency Fund.

The blue-ribbon throng gathered practically on time to hear the opening salute, the orchestra of the Curtis Institute playing Brahms's 'Academic Festival' Overture. Here, as in the rest of the program, there appeared to be no deliberate effort to duplicate that of 1887, although a Chopin Nocturne and a Waltz on the earlier list might possibly have been the E Flat Nocturne and the A Flat Waltz which Mr. Hofmann played on this occasion. Fritz Reiner, head of the Institute's orchestral department, held the baton, as Adolph Neuendorff had done in 1887. That orchestra was undoubtedly made up of professional players; this one comprised students of the institute where Mr. Hofmann is director, faculty members and former members who have been engaged by various symphony orchestras throughout the country and

whose expenses were paid for this event by Mrs. Mary Louise Bok.

This performance, as well as the introductory remarks by Dr. Damrosch which followed, served to whet the appetite for the appearance of the lion of the evening. Dr. Damrosch, as chairman of the Fifty-Year Club, described the concert of 1887, when he gave a theme to young Josef and marveled at his brilliant improvisation on it. He also recalled how a certain young boy asked his mother at the concert: "Mother, if I practiced ever so hard, could I be a great pianist like that when I grow up?" Though he had never attained that ambition, Dr. Damrosch said, he had done pretty well. "That boy is now President of the United States." President Roosevelt sent a letter of tribute to Mr. Hofmann, which was printed in the souvenir program.

After Dr. Damrosch's witty and laudatory speech, Mr. Hofmann walked quietly out on the stage, unassuming bowed to the audience, which had risen to greet him, and sat down to do honor in turn to his greatest teacher, Anton Rubinstein. Playing the concerto which, as a youth of eighteen, he had learned in two days, Mr. Hofmann almost



Wide World Photos

made us forget how many times he had played it before, so fresh and new and sparkling did it sound. Many doubtless would have preferred to hear, say, Beethoven at the hands of the master at this unprecedented event, but as an act of conscience and tribute, the Rubinstein belonged on this program. If Rubinstein had written no music, Hofmann would probably have composed a piece himself, dedicated it to the teacher who

(Continued on page 36)

AMERICA'S NOTABLE ORCHESTRAS

X.

THE SAN FRANCISCO SYMPHONY

The Story of Twenty-six Years of Musical Progress in the West-Coast Cosmopolis

By RONALD F. EYER



FRITZ SCHEEL
Who Conducted in San Francisco
from 1894 to 1899

At the risk of incurring the wrath of the Los Angeles Chamber of Commerce, we shall make a beginning here by reminding the reader that San Francisco is the New York of our western seaboard. Numerically, Los Angeles is a far larger city, of course, and greater in its own way, perhaps, than its sister up-state. Los Angeles is a metropolis, but is young; while San Francisco—to borrow a pithy Hunekerism—is a cosmopolis, and very old.

We don't know whether "Big Jim" ever investigated the candidacy of San Francisco for inclusion among the important sanctuaries of the world for enlightened, cultivated and cosmopolitan spirits. He should have. San Francisco is America's gateway to Asia, as it is also Asia's gateway to America; it is one of the great seaports of the world; it is a city of international complexion, customs and philosophy; it is the ultimate western abode of Eastern American and European culture borne to the Coast in covered wagons and in good ships 'round the Horn; it presents a

complexity of sophistication, raffishness and refinement in its civilization that rivals the polyphony of its twin on the Hudson.

It is not surprising then that San Francisco has long been apprised of the goods of the theatre, art, music, opera, the music hall and literate diversions generally. Eighty-three years ago San Francisco already was supporting a full-blown symphony orchestra within its confines. Ancient New York and even more ancient Boston antecede this record by only something like ten years. Chicago came into the orchestral scene at about the same time.

Early Conductors of Concerts

This first San Francisco orchestra, which shall be nameless here, was conducted by one Rudolph Herold, who began in 1854 giving concerts "at various times" and continued to do so for

twenty-five years. Several seasons of concerts also were given under the direction of Louis Homeier, beginning in 1880. And at about the same time Gustav Hinrichs was conducting a rival organization called the Philharmonic Orchestra. Oldsters will remember that Mr. Hinrichs served in the pit at the Metropolitan Opera for five years and assisted Theodore Thomas with his American Opera Company in 1885. He was also a composer.



PIERRE MONTEUX
Present Conductor of the
San Francisco Symphony

One of the most significant and effective personalities in this early music-making was Fritz Scheel, later founder of the Philadelphia Orchestra, who turned up in San Francisco in 1894 with a group called the Vienna Prater Orchestra, to play at the Midwinter Fair. His daily concerts at the Fair and his series of Afternoon Symphony Concerts in the succeeding two seasons were very popular affairs and he brought classics and worthwhile novelties to the attention of San Francisco with much success. After the Fair, he was appointed conductor of the Philharmonic and remained in that position until 1899, when he went to Philadelphia to conduct his New York Orchestra at Woodside Park.

Since the details of Scheel's career have been rehearsed previously in these pages in connection with the Philadelphia Orchestra, suffice to say now that he was a musician of genius much esteemed by such contemporaries as Von Bülow, Brahms, Tchaikovsky and Rubinstein. San Francisco must have profited much from his presence.

Orchestra Twenty-Six Years Old

Sporadic orchestral performances were given in the immediately ensuing years, we are told, under the direction of Henry Holmes, Paul Steindorff, Frederic Zech and Dr. J. Fred Wolle, the last named well known in the East as director for many years of the Beth-



LEONORA WOOD ARMSBY
President and Managing Director of the Orchestra
(Inset, above) Peter D. Conley, Business Manager

Morton

Petersen



THE SAN FRANCISCO SYMPHONY AND PIERRE MONTEUX

Morton Photo

San Franciscans Vote a Tax to Support Orchestra

lehem Bach Festivals at Bethlehem, Pa., serving until his death five years ago.

The present San Francisco Symphony Orchestra is twenty-six years old. It made its inaugural bow before the public on Dec. 29, 1911, under the baton of the celebrated American composer and conductor, Henry Hadley, whose death only a few weeks ago marked the passing of one of the most popular figures in the musical life of the United States of his time. The orchestra, composed of sixty-five members, was sponsored by the Musical Association of San Francisco, a corporation, and throughout the four years of Mr. Hadley's leadership appeared in concert from ten to twenty times a season.

Symphonic matters proceeded at a healthy pace during this period, but in the course of the Panama Pacific Exposition in 1915, the Boston Symphony visited the city and gave fourteen concerts within the space of ten days in the exposition's Festival Hall which seated 4,000 persons; every concert was sold out. This demonstration of the public appetite opened the eyes of the Musical Association to potentialities not recognized before and plans immediately were formulated for increasing the personnel of the San Francisco Symphony from 65 to 80 men and extending the concert season considerably.

Alfred Hertz Becomes Conductor

Alfred Hertz happened to be in the city that summer to direct a series of Beethoven festival performances and he was engaged as the regular conductor of the greater orchestral enterprise. This series of innovations brought the San Francisco Symphony into the front ranks of America's truly notable orchestras, and, as the directorate had anticipated, the populace responded with more subscriptions to the sustaining fund and more substantial business at the box office. The concert schedule extended to seventy appearances in a season and came to include performances not only in San Francisco but also at the University of California, at Stanford University, in San Jose, Sacramento, Stockton, Fresno and other communities near and far. In fact, all of central California was thus served with symphonic fare.

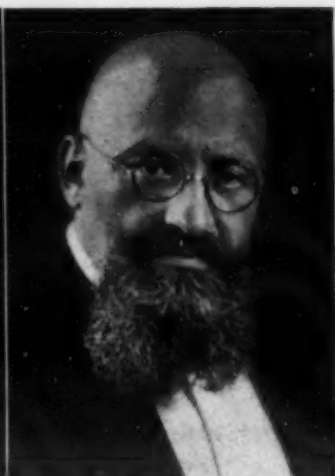
Alfred Hertz made orchestral history at the Golden Gate for fifteen years. He, too, like Scheel, was a friend of Von Bülow, whose interest he first attracted as a student in the Frankfort Hoch Conservatory. He was born at Frankfort-am-Main in 1872. After a succession of conductorial positions in Halle, Altenburg, Elberfeld-Barmen, London and Breslau, he embarked in 1902 for America and was engaged to conduct German and English opera at the Metropolitan Opera House. At this theatre he presided over several first performances, including Darnowsky's 'Cyrano', Parker's 'Mona' and 'Fairyland', and Converse's 'Pipe of Desire' as well as the first performances in this country of 'Parsifal', 'Salomé', 'Rosenkavalier' and others. From the Metropolitan he went to San Francisco.

Difficulties of Depression Years

As we have seen, the San Francisco Symphony first achieved national renown under the discerning and artistic discipline of Hertz. During the fifteen years of his tenure, the orchestra proceeded solidly on its way, musically and economically, until internal complications within the Musical Association



Henry Hadley



Alfred Hertz



Issay Dobrowen



Basil Cameron

set in, brought about the resignation of Hertz in 1929, and led to serious difficulty in the depression years which followed. After the resignation of Hertz, the orchestra was conducted jointly by Basil Cameron and Issay Dobrowen for the next two years, each conducting half of the season. For the next three years thereafter, Mr. Dobrowen was the sole conductor except for the times when he was away from the city conducting the Philadelphia Orchestra and the New York Philharmonic-Symphony. On these occasions Hertz and Bernardino Molinari assumed the baton.

In the 1934-35 season, the orchestra's economic pains brought about an extraordinary situation in which the San Francisco Symphony, as one observer puts it, consisted only of a conductor (Dobrowen), a concertmaster (John Pennington) and a solo 'cellist' (Horace Britt). No others in the orchestra got renewals of their contracts, so they received no salaries and played no concerts. The only performance was a trio performance (Dobrowen - Pennington - Britt) called "Farewell to Dobrowen." Mr. Pennington is said to have described the event as "the meeting of the creditors."

The outlook for the future was black indeed. Headed definitely for extinc-

tion, the symphony probably would have arrived there promptly after that fiasco had not the municipality of San Francisco taken a hand and administered a salutary stimulant in the form of a subsidy, amounting to \$40,000 or \$45,000 annually, which was voted by the people of the city through ratification at the polls of a half-cent increase in the tax rate for the express benefit of the orchestra. For an American community, this was a remarkable demonstration and so concrete an evidence of concern for the welfare of civic art that virtually every other town in the United States is shamed into fruitless soul-searching for signs of similar dollar-and-cents solicitude for their cultural institutions.

The City Comes to the Rescue

The City of San Francisco, however, has been much interested in the orchestra for a long time. For many years the city government has bought the services of the orchestra for series of concerts each year for presentation to the public at low prices in the Civic (or Exposition) Auditorium. Famous artists usually appear as soloists with the ensemble on these occasions. Also, the board of education has engaged the symphony players for several seasons

to give free concerts for school children. Attendance at these performances was credited to the pupils' scholastic record.

For the last two years the Musical Association has had a special Young People's Concert committee sponsoring a series of concerts under the direction of Ernest Schelling. Before that, such performances were given under the baton of Wheeler Beckett and were sponsored by the Young People's Musical Association, of which Alice Metcalf was manager.

Another example of the municipality's

musical consciousness was the adoption in 1923 by the City of San Francisco of the Musical Association's chorus of 500 voices. This group became the Municipal Chorus and the city engaged Dr. Hans Leschke to preside over it as permanent director. The city and the Musical Association now cooperate in presenting choral programs each season.

Willem van den Burg
Assistant Conductor

Another important development in the rehabilitation of the symphony was the appointment in 1935 of Pierre Monteux as the permanent conductor. Mr. Monteux, whose career also has been reviewed in detail heretofore in *MUSICAL AMERICA*, was engaged for the San Francisco post shortly before appearing as guest conductor with the Los Angeles Philharmonic. A man of wide symphonic experience and distinguished musicianship, who also possesses the rare knack of pulling loose orchestral ends together, he re-established the symphony physically, increasing the membership to eighty-six, and reaffirmed its high musical position.

Monteux As Rehabilitator

Monteux's job must have been not unlike the one he had undertaken in Boston when he succeeded Muck and Rabaud in the conductorship of the symphony there. Again he was faced with the necessity of setting an orchestra upon the high road once more after strife and financial difficulties had been dispelled by a new economic dispensation. Monteux, like Hertz, is an ex-associate of the Metropolitan Opera, where he conducted the French repertoire in 1917-19. He first came to

(Continued on page 17)



Gabriel Moulin

THE WAR MEMORIAL OPERA HOUSE
Wherein the Regular Winter Concerts of the San Francisco Symphony Are Given

Notable Debuts Mark Progress of Chicago Opera

CHICAGO, Dec. 5.—While Kirsten Flagstad's Chicago operatic debut (as Isolde) brought one of the longest queues the Civic opera house windows have witnessed, the week in which she first fully revealed her artistry to Chicago audiences was replete with sell-outs, for Gina Cigna made her debut in 'Norma,' and Lily Pons offered a 'Lakmé.'

Mr. Martinelli, ill on the occasion of Mme. Cigna's 'Norma,' recovered in time for his scheduled appearance in 'Otello' on Nov. 29, when Edith Mason sang Desdemona and Lawrence Tibbett joined the company, fresh from Europe, as Iago.

There was no trace of indisposition in his performance, though he had been still too convalescent to attend the orchestral rehearsal. He gave the Otello which astonished Chicago last season. Mr. Martinelli's is in essence a workmanship of finesse. The voice is lithe and intense rather than actually voluminous and it is the compactness of his tone which gives it the suggestion of immensity. He delights in presenting a barbaric, a frenzied as well as an amorous Moor.

Mason a Lyric Desdemona

His Desdemona, Edith Mason, was making her first appearance of the season, though she had sung in recital a few weeks earlier. In the untarnishable purity of her voice she seemed ideal as an interpreter of the least matured of Shakespearean heroines. Though Miss Mason sings Traviata with a broad, dramatic line, her Desdemona is lyric, for all its energetic use of an extremely low register. The singing of the last act music, the Ave Maria done half-face from the audience, remains an unexcelled demonstration of bel canto.

Mr. Tibbett's Iago had Shakespearean clarity and Italian guile, was "fair spoken," agile, opulent in voice and commanding in presence. 'Cassio's Dream' showed him a more imaginative artist and a more subtle master of tone color than Chicago had ever before found him. Throughout the evening, even in the last act where he figures for but a moment, his Iago filled the tragedy with a resonant and dominating personality. Mr. Moranzoni conducted with a maximum of familiar eloquence.

Lily Pons's Lakmé on Nov. 27 filled the house, just as adoration filled the audience and just as Mme. Pons herself filled the air with a slender, vibrant tone which had all the fascination of seeming insecurity and obvious control. Andre Burdino, the new importation for "elegant" roles, offered a beautifully schooled vis-a-vis to Mme. Pons's exotic Lakmé. Chase Baromeo, singing his third consecutive assignment in two days, proved himself an admirable bass. Ruth Page's ballet in act two, with Blake Scott as soloist, was rapturously applauded. Mr. Hasselmanns conducted.

'Lohengrin' on Nov. 20, with Greta Stueckgold and René Maison, Eleanor LaMance and George Czaplicki, was sung with great warmth of feeling and a noteworthy respect for traditional standards. Mr. Weber conducted.

Flagstad's Patrician Isolde

On Nov. 24 came the Chicago operatic debut of Kirsten Flagstad who appeared as Isolde with Lauritz Melchior in the role of Tristan. Gertrud Wettergren sang Brangäne, Emanuel List, King Marke and George Czaplicki, Kurwenal.

It was obvious from the curtain's rise



Lawrence Tibbett



Edith Mason



Grete Stueckgold



Frederick Jagel



Coe Glade



Rosemarie Brancato

Flagstad Sings Isolde for First Time in Chicago and Gina Cigna Makes Local Debut as Norma—Season Marked by Exciting Productions of 'Otello' with Mason, Martinelli and Tibbett; of 'Lakmé' with Lily Pons, Andre Burdino and Baromeo; of 'Tristan' and 'Lohengrin', 'Tannhäuser', 'Carmen' and the Polish Work, 'Halka'

that this vital and persuasive Isolde in wine-colored velvet was more than equal to the heroic ferocity of the first act and wonderment grew with the unfolding of the self-effecting duet in the second and the patrician resignation of the third.

Mr. Melchior's Tristan, seen and admired here before, has gained even greater subtlety while Mme. Wettergren's Brangäne fits smoothly into the stage picture. Mr. Weber conducted superbly.

A quite different Flagstad followed with the Elisabeth of Nov. 27, a less legendary and certainly an altogether human person, radiant, modest, ardent and resembling Isolde only in the incredible prodigality of song with which she held spellbound her second public of the season. Mr. Melchior's seasoned

Tannhäuser, so admirable for its power, its simplicity and its eloquence, was towering in its strength. Miss LaMance was the Venus, Mr. Czaplicki sang with great feeling and an enviable legato as Wolfram, and Mr. Baromeo was a majestic Hermann. Mr. Weber conducted excellently.

Pollione in a Police Car

A performance of 'Norma' on Nov. 22 served as the local debut of the dramatic soprano, Gina Cigna. It was apparent that she visualized the title role as majestic and womanly,—the proper approach, but a number of factors prevented the intention from coinciding with the achievement. Due to the sudden illness of Martinelli, Frederick Jagel flew from New York, met a sired police car at the airport and

sped to the opera house to don the armor of Pollione.

It was good to hear again the stirring voice of Ezio Pinza as Oroveso. Coe Glade was the Adalgisa, pictorially and vocally pleasing. All in all, however, the performance of greatest artistry was in the orchestra pit where Samosoud conducted.

Coe Glade had appeared two nights before in a repetition of 'Carmen,' her impersonation of the title role having been excellent when new, but subject to most detailed and inventive enlargement throughout successive seasons, it is now as original and as logical a characterization as the operatic stage possesses.

Mme. Cigna again sang a 'Gioconda' on Nov. 26, with the vitality and drama that had distinguished her at her debut. Galliano Masini, the new tenor, added to his fame with a performance as Enzo that had particular charm and beauty of voice in the first act and that had force and a magnetic presence from beginning to end. Miss LaMance was Laura, Elizabeth Brown did a youthful but most creditable job as LaCieca, Mr. Morelli was a fine Barnaba and Mr. Baromeo was at his best as Alvisé. Mr. Moranzoni conducted a beautiful performance.

The season has had few repetitions. 'The Man Without a Country' was given a second successful performance on Nov. 19. For Miss Glade's 'Carmen' Mr. Luccioni was Don José and an excellent one, and Hilda Ohlin was much admired as Micaëla. Jean Farulli was Escamillo. At a repetition of 'Tosca' on Dec. 1, Elen Dosia was once more an adornment to the title role and Mr. Masini was once again permitted a bis after 'E Lucevan le Stelle.'

A non-subscription performance of Moniuszko's 'Halka' on Nov. 21, brought to light, and not for the first time here, some delightful music. It was attended by an audience preponderantly Polish, the production being in the original tongue. Anne Leskaya was brilliant in the title role and Mr. Czaplicki was a center of much attention as the most melodious villain. Ivan Velik was the peasant lover of the betrayed Halka. Loda Halama was a charming and vital young dancer. The performance was conducted by Zdzislaw Skubikowski, leader of the Filareci-Dudzisz, a local chorus which participated in the performance.

The Chicago Board of Education series offered 'Aida' on Nov. 11 with Hilda Burke in the title role, Eleanor LaMance as Amneris and John Pane-Gasser as Radames. There was a large house and cordial applause for the principals. Rosemarie Brancato made her season's bow in the 'Barber of (Continued on page 38)



Foto Ad

Chicago City Opera Engages Grace Moore for Five Appearances This Season. Left to Right, Roberto Moranzoni, Conductor; Miss Moore; José Luccioni, Tenor; Paul Longone, General Manager. Miss Moore Made Her Chicago Debut on Nov. 17, as Manon, and Will Sing for the Second Time on Dec. 11, in the role of Mimi

AFTER her successful appearance recently as Manon with the Chicago Opera, Grace Moore was engaged to sing five roles next season. These will include Juliette, Mimi, Manon, Marguerite, and Louise in a revival of

Charpentier's opera. After a concert tour Miss Moore will go to the Pacific Coast for the Christmas Holidays to open her new house at Brentwood Heights. She will rejoin the Metropolitan Opera in February and tour later.



Speaking of radio, which I make it a point never to do, for I am one of those who heap curses on everything that means subjecting music to the tyranny of science, especially if I very much want to hear a particular broadcast and find I have mistaken the time so that I tune in an hour too late, I must confess my interest in certain remarks passed on to me after the recent broadcast of the Schumann concerto from Berlin. It seems that a party of newspapermen and others were guests of the NBC and that one of the engineers of that big-hearted octopus—or am I right in thinking octopi have antennae, or have I forgotten my natural history?—elucidated certain acoustical problems connected with the broadcasting of the new NBC symphony.

Several of the New York reviewers, it seems, wrote concerning the first concert of the orchestra that the playing sounded better over the air than in the huge studio used as an audience chamber. They were enabled to make the comparison by the proximity of rooms equipped with loud speakers, whither they could go quickly from the auditorium in which the orchestra was playing before a large invited audience. As the engineer explained it, this was all as it should be. Audiences in ordinary concert halls are used to more reverberation than is productive of the best results over the air. In a hall built especially for broadcasting, care must be taken to reduce this reverberation to the point that produces these best results in the pick-up. Consequently, what is right for the air may seem a little thin, dry or dull in the hall.

The microphone, observed the engineer, makes its pick-up with one ear, not two. It is a nice distinction, but in view of my own unhappy experiences, I have been wondering whether it isn't one of those distinctions without a difference. No matter where I sit in Carnegie Hall or at the opera I seem to have neighbors who are listening with one ear. The result is that I, in trying to shut out their sotto voce, listen with no ears at all and in my fury start a few reverberations of my own that possibly ought not to be passed on to pure-minded folk out in Kankakee.

From what I hear, coming and going, it was a little child who best expressed the spirit of Josef Hofmann's golden jubilee. In one of the Metropolitan's boxes on the eventful night was the pianist's four-year-old grand-daughter, child of Mr. Hofmann's daughter by his first wife. The little girl sat there

quietly, gazing around at the golden horseshoe and the glittering, blue-ribbon crowd in the auditorium, apparently very much impressed by the spectacle.

Her mother, noticing her pre-occupation, recalled to her the reason for all the splendor.

"You know, dear, your grandfather has been playing the piano for fifty years", she said.

The little one thought for a moment, then remarked:

"He must like to play very much".

Purloined from the New York Sun, the following letter shows how thoughtful our public has become where the arts are at stake:

Sir: In THE SUN I found a letter signed by Arthur Cremin, director of New York Schools of Music, in which he advocated music programs in the subways. Maybe Mr. Cremin has never been in a subway!

(Signed) ZINN ARTHUR.

But is Mr. Arthur so certain that the passengers would mind? After all, they have learned to put up with a good deal.

In a spirit of real helpfulness, I am sure, I learn that a Wagner scholar in Philadelphia, Dr. Max Heinrici, recently addressed to that other eminent Wagnerian, Dr. Leopold Stokowski, a letter full of suggestions pertaining to Stokowski's purported future screen appearances in the part of Wagner. One of my imps came across a copy of the letter and surreptitiously made a photostat of the following, which, he tells me, was only one of a series of such hints on how the character of the composer might be given validity by the conductor.

From the letter: "Do you know this story that his friend Prager relates? One day, he and Wagner were sitting together in the drawing room (at Triebtschen), on a wide divan, talking over events of years gone by, when suddenly, Wagner rose and stood on his head. At that very moment the door opened and Mme. Wagner entered the room. She hastened forward, exclaiming, 'Ach Richard, lieber, lieber Richard!' The next lines were blurred in the process of photographing them but I can almost decipher something that looks like 'lieber Leopold!'"

But to continue about Stokowski. If there was a run on any of the banks in your local communities during the past few weeks, I may be able to tell you why. Perhaps it only reached the stage where presidents had a sudden case of the vapours and chairmen of boards of directors turned a pale green around the gills—a private crisis.

It all came about through Stokowski's championship of, well, let us say, fairly modern music. On this occasion, he was making up a program for the hour's broadcast by the Philadelphia Orchestra which happens each week under the austere auspices of the Chase National and other banks. Because it was freshly rehearsed for current concerts, the conductor suggested playing the Shostakovich Symphony No. 1. There was a slight ripple among the sponsors, as if several backbones had stiffened simultaneously. Then it was politely suggested that the audiences wouldn't exactly take to that Soviet sort of music; wouldn't know what it was all about.

"But I will explain it myself", protested Mr. Stokowski earnestly.

"What can you say about a work like that?" one rather knowing director asked.

"Well," began Mr. Stokowski, "I

shall describe the first movement as a revolt against capitalism. . . ."

If he got any further, my imp failed to take down his words, being too much occupied, he tells me, with running for the smelling salts.

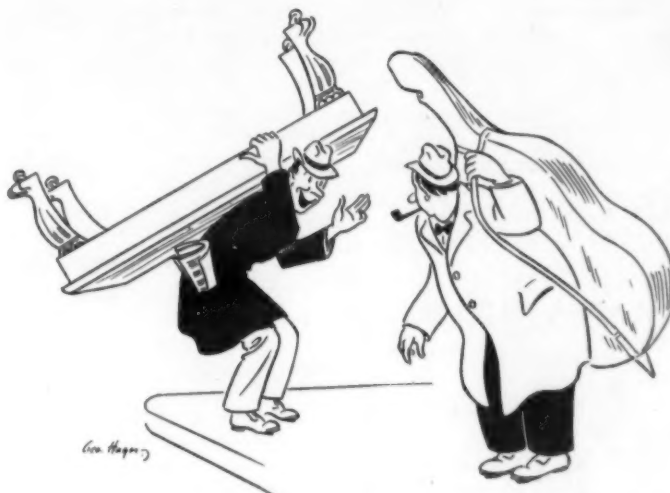
Critics have a way of disarming their critics so that you can really never get

out as if to flee, then staggering toward his charmer, the victim of a terrific inner battle between love and duty. In the midst of this struggle the reviewer was seen to depart precipitously. On his way out through the little door that leads both to the stage and the press department he was heard to call over his shoulder: "Will somebody tell that

SCHERZANDO SKETCHES

No. 34

By George Hager



"I, too, am a musician—I'm a madrigal singer"

the best of them even if you should want to. Take the story told in a lecture by Olin Downes for the ladies at the New York Junior League one morning. It was apropos of defense measures that the poor critics have to take against their critics and it concerned a certain concert by the Boston Symphony which Mr. Downes had praised fervidly in his column. It happened, by the way, to be Koussevitzky's interpretation of Ravel's 'Daphnis and Chloe', which Mr. Downes still thinks is very fine. At the lecture he said, in fact, that unless you had heard Koussevitzky do that piece, it was like the song, "If you haven't been vamped by a high yaller gal, you ain't never been vamped at all."

After the gasps and giggles had died down, Mr. Downes proceeded with his story. The morning after the concert, he related, he was visiting Koussevitzky when a singer came for an audition. The critic stayed on and talked to the accompanist, who hadn't caught his name. They agreed that the previous evening's concert had been very much the goods.

"In fact," said the accompanist, "even that Downes got it!"

Now, one of my imps tells me that the accompanist in question was the very Fritz Kitzinger who was playing for Gertrude Wettergren that morning, and that Mr. Kitzinger really was misquoted. What he really said was:

"Even that (censored) Downes got it!"

Here's another tale about a critic that one of my imps heard in the press room of the Metropolitan: It seems that one of the reviewers, I am inclined to think Julian Seaman of the *Mirror*, had been discovered looking at his watch all through the second act of a performance of 'Samson et Dalila', with the worried look on his face becoming more and more obvious to his neighbors as the act neared its close. Now Samson, as you know, wavers a bit before he surrenders to Dalila's seductions, making

boob to make up his mind, I gotta meet a deadline!"

And by the bye, what's your opinion of the Cezar Franck violin concerto I happened upon a reference to it in a review the other day and I have decided to start a file for it similar to the one I have been keeping up for years in connection with the Brahms operas. And the one for Chopin symphonies.

Every opera season has its favorite story and this one seems tagged as No. 1 for 1937, though nobody knows just how ancient it is. It seems that a certain flat-chested soprano was to sing Violetta and the stage manager decided Violetta must have curves in her Northern hemisphere, irrespective of what her hoop skirts would take care of below the equator. So, mindful of certain 'props' by which bust measurements can be changed at will, he discreetly and delicately suggested to the young lady that she go to the wardrobe mistress and ask for No. 17. She took the hint in good grace and presently returned so miraculously changed as not merely to astound the stage manager but to floor him completely.

"What on earth have you done to yourself?", he asked.

"Why", she countered, "you told me to go and ask for No. 71 and I put it on."

"No. 71!" exploded the stage manager. "I said No. 17! What you've got on isn't Violetta's front; it's Falstaff's derrière!"

A mere matter of mistaking East for West, or how well do you know your geography, apologizes your

Mephisto

BOSTON ORCHESTRA PLAYS NEW SYMPHONIES

Koussevitzky Introduces Hill's Opus 41—Burgin Conducts Marcel Poot's Music

Boston, Dec. 5.—As far as the Boston Symphony has been concerned, Symphony Hall has been dark for two weeks, since the orchestra has been on tour to New York City and adjacent points. With its return for the pair of concerts which fell on Nov. 26-27, audiences had an opportunity to greet as conductor for the week-end, Richard Burgin the concertmaster. Following his usual custom he offered not one, but two works new to these concerts. The program:

'Brandenburg' Concerto No. 6.....Bach-Mottl
SymphonyPoot
(First performances at these concerts)
Symphony in B Flat, Op. 20.....Chausson

Having heard the 'Brandenburg' No. 6 as a piece of chamber music, which it originally was, we cannot wholly subscribe to the arrangement by Mr. Mottl. Mr. Mottl has retained the five solo voices, but he has given them to two violas and three cellos, and has reinforced them by using more or less the same string combinations which Bach used in his earlier 'Brandenburg' concertos. The flavor of the original has been lost and the work is not well adapted to a hall as huge as that of Symphony Hall.

In 1931 Mr. Burgin revived the Chausson Symphony and his enthusiasm for it has kept it among the works not too thickly shrouded in dust. The work is reminiscent of both Wagner and Franck, yet it carries a charm of its own which Mr. Burgin was successful in revealing to his listeners.

Poot Music Is Lively

The remaining work on the program by Marcel Poot cannot by any stretch of the imagination be construed as a symphony, for symphonies are composed of parts in some way related to each other, thematically or otherwise. This opus of Poot's, although mildly amusing, is comprised of three totally unrelated movements, indicated as Allegro vivo, Andante, Rondo, 'Jazz' Allegro. The piece is lively, for the most part, and was undoubtedly designed to catch the popular fancy, but as material for an avowedly serious program it hardly measures up to standard. The performance, however, was fully up to standard.

With his return to the conductor's stand on Dec. 3, Dr. Koussevitzky commenced the longer end of his winter's work by again keeping faith with his patrons in the matter of presenting a new symphony, this time by an American and a Bostonian, Edward Burlingame Hill, professor of music at Harvard University. A soloist, Emma Boynet, pianist, was heard in a Mozart concerto. The program:

Symphony in E Flat, No. 99.....Haydn
Symphony No. 3 in G, Op. 41.....Hill
(First performances)
Concerto in C (K. 467).....Mozart
Passacaglia and Fugue in C Minor
Bach-Respighi

The Haydn symphony is fresh, yet meaty, and filled with the grace, wit and even daring, which characterize the later works of this joyous composer. No item of interest escaped the eye of Dr. Koussevitzky, apparently, and the symphony was played with very evident relish by the superb instrument at his command.

Hill's Symphony Melodious

The new symphony by Hill was well received, with the composer taking bows from the platform upon the invitation of Dr. Koussevitzky. The work betokened the hand of a master craftsman, well versed in all the tricks of his trade. It did not sound especially modern, although it nodded to more modern harmonic devices. It had a certain restrained humor such as might have been indicated by the late George W. Chadwick, had he lived long enough to have absorbed the newer harmonic idioms.

Hill admits to "no descriptive background" for his symphony. "It aims," so he states in the program book, "merely to present and develop musical ideas according to traditional forms," a procedure which made it extremely easy listening. If he became a bit loquacious, his listeners, no doubt, forgave



Edward Burlingame Hill

him on the grounds of melodiousness. Be that as it may, the work was generously applauded.

Mlle. Boynet, in the Mozart concerto, offered a well balanced performance. Her touch was limpid, and she displayed the secure finger technique desirable.

GRACE MAY STUTSMAN

DEBUTS ENHANCE BOSTON RECITALS

Menuhin Returns, Rachmaninoff Appears and Other Artists Make Local Bows

Boston, Dec. 5.—Yehudi Menuhin returned for his first concert in this city since his voluntary holiday, appearing in the second concert of the Boston Morning Musicales at the Hotel Statler. Mr. Menuhin placed upon his program the Mozart Sonata No. 32, in F, Bach's Sonata No. 1 in G Minor for violin alone, the Lalo Concerto in F Minor and a miscellaneous group including some Brahms, arranged by Joachim, some Rossini arranged by Paganini, and some Locatelli. Ferguson Webster was the accompanist.

Sergei Rachmaninoff played a program of Bach, Beethoven, Chopin, Debussy, a pair of his own compositions, and a pair of Liszt. The enthusiasm for this gifted man was enormous.

Maurice Ames, mezzo-soprano has given pleasure to a large audience in Jordan Hall in a recital of songs not commonly heard. With the excellent William Achilles as accompanist, Mrs. Ames offered items by Respighi, Sinigaglia, Recli and Santoliquido in her first group. Schubert, Schumann and Brahms furnished songs for the second group and the third group was comprised wholly of songs by Scandinavian composers, including Grieg, Jordan, Backer-Lunde, Alnaes and Sinding. Miscellany by Sachs, Sharp, Tetley-Kardos and Bridge, sung in English, completed the printed program. Mrs. Ames was most successful in the songs which required some slight dramatic action. Her audience applauded her warmly.

Among those who have made their first bows to Boston audiences have been Barbara and Dan Farnsworth, soprano and 'cellist, who appeared in Jordan Hall in a joint recital. These young people are twins, and their musical ability is considerably above the average. Nathan Price was the accompanist.

Mikhail Sheyne, pianist, also a new-

comer to Boston, made his debut in Jordan Hall recently, playing works by Bach-Busoni, Beethoven, Schumann and Chopin. Mr. Sheyne erred on the side of presenting too long a program. All twenty-four of the Chopin Etudes, plus the Schumann Phantasie, Op. 17, in addition to Bach and Beethoven, was a little too much to sit through comfortably, yet Mr. Sheyne's audience honored him by staying through to the end and requesting more.

Ralph Lawton has also made his first bow here in a program which included the Mozart Sonata (K. 330), some Mendelssohn, Brahms, Scriabin, Debussy and Albeniz. He played easily and appeared to give pleasure to his audience.

A concert in Steinert Hall by the Madrigal Singers, under Earl Wendner, gave a large audience an opportunity to become better acquainted with the a cappella type of singing. Listing their songs as 'Americana, a cavalcade of American Song' this double quartet of mixed voices gave one of the most enjoyable concerts of its kind heard here in recent years. In Symphony Hall the Don Cossacks have been heard in their annual concert, under the leadership of Serge Jaroff.

GRACE MAY STUTSMAN

CINCINNATI FORCES HEARD IN CHICAGO

Goossens Conducts with Rachmaninoff as Soloist—Lange Takes Baton

CHICAGO, Dec. 5.—The Cincinnati Symphony played for the first time in Chicago under Eugene Goossens on Nov. 23. The soloist was Rachmaninoff, whose mastery was exhibited in the C Major Concerto of Beethoven and his own 'Paganini' Rhapsody.

For one brief moment at the opening of the concert, the orchestra sounded stodgy, but it was only an instant before Mr. Goossens made thrilling material of a Handel Overture. The 'Classical' Symphony of Prokofiev was taken at a slower pace than usual, greater clarity, compensating for the milder pepper of his viewpoint. There was, finally, a just, brilliant and enthusiastic performance of Strauss's 'Don Juan.'

Mr. Stock resigned the baton to his associate, Hans Lange, after the children's concert of Nov. 17. Mr. Lange conducted a popular program including Sibelius's 'En Saga' and Tchaikovsky's 'Romeo and Juliet', on Nov. 20.

For the Tuesday matinee of Nov. 23 Mr. Lange listed the overture to 'The Magic Flute', Bloch's Concerto Grosso, the pleasant Variations of Rosina, which he had introduced here a few weeks earlier, and Tchaikovsky's Fourth Symphony, which he held down in the first movement, to arrive at a terrific climax in the third and fourth.

For Thanksgiving evening and the following afternoon he had as soloist Beveridge Webster, a pianist new to Chicago, but one whom Chicago found at the top of the list among its youthful American acquaintances. Mr. Webster played the A Major Concerto of Liszt with an easy technique and brilliant spirit. Mr. Lange also introduced at these concerts the splendid symphony in one movement by Samuel Barber, in which there is much good construction and something more profoundly moving than is the average with modernist scores. There was the overture to 'Anacreon', plus D'Indy's 'Istar', and 'Invitation to the Dance', by Weber.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD



TIBBETT



MENUHIN



MARTINI



FRANTZ



JEPSON



BAMPTON



ANTOINE

MANAGEMENT

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Jessica Dragonette

Presented the Opening Recital
of her First Concert Season
in
Philadelphia, November 22.

IN
TODAY'S
INQUIRER

PHILADELPHIA

Jessica Dragonette captivates audience in unfamiliar concert role.

MISS DRAGONETTE CHARMS AUDIENCE

Queen of Air Waves
Equally Effective
On Concert Stage

By LINTON MARTIN

Dainty and diminutive Jessica Dragonette, long hailed as the "queen of radio" and America's "sweetheart of the air," tunelessly anticipated television last night. For she gave an enthusiastic audience the Academy engaging opportunity for a close-up concert acquaintance with the petite possessor of the silvery soprano that has charmed millions with her beguiling broadcasts during the past 10 years.

In a sense the recital was an epochal event. For it marked the personal appearance, or three-dimensional concert debut, of an exceptional artist whose radio repute is already legendary in lustre, the visualization of a voice that is veteran in vitality on the loudspeaker. Yet last night Miss Dragonette looked less the queen she has been called than petite and piquant princess of the realm of song, though a very versatile princess as she presented a program of enormous and exacting demands.

A DOUBLE CHARM

Her bright, blonde beauty and individual allure deftly decked in a gown of blue net with spangles, and highlighted by a spotlight from the back of the balcony, she glittered both vocally and visually in numbers ranging from the formidable to the favorite, that might have floored many a soprano twice her size and half her worth. To all of her offerings, whether imposing arias or the

slightest of songs, she brought genuine individuality of interpretation, and her voice was employed with unfailing art intelligence and taste.

Whether her music happened to be classic compositions, or contemporary tuneful trivialities, Miss Dragonette brought to bear the earnestness and intensity of the true artist, and always her diction was a delight. Contrasting though her numbers were, she gave the requisite mood and emotion to all.

A BOW TO THE CALENDAR

Compliments to the calendar made Miss Dragonette's opening the antique but engaging "Bright Cecilia," by Handel, in which of St. Cecilia's Day, which day was "Oh Quante Volte." Bellini's "Oh Quante Volte" heights were reached in the German lieder which followed, including Schubert's "Das Madschen Brahm's" "Cradle Song" and "Traum."

Following florid numbers, Liszt, Miss Dragonette

ed in the popular "Meditation" from Massenet's "Thais," and some sprightly Irish melodies, while her especially well received.

PHILADELPHIA
RECORD,
NOVEMBER 23, 1937

DRAGONETTE BOWS AS CONCERT ARTIST

Radio Star Gives Varied
Program in Debut at
Academy.

Jessica Dragonette, radio soprano, made her concert debut last night at the Academy of Music.

Miss Dragonette was presented under auspices of St. Mary's Hospital as part of its Festival of Music. The Fordham Glee Club, a college chorus of 70 voices under direction of Frederick Joslyn, made its first Philadelphia appearance as co-recitalist.

Miss Dragonette, whose voice has pleased thousands of radio listeners, brought to the concert stage the added charms of a pleasing personality and an ingratiating presence.

Gives Varied Program

In a molded, warm lyric voice, she sang a long, varied program of songs by Handel, Schubert, Brahms and Grieg, and concluded with a group of Irish numbers.

From her background of radio work, Miss Dragonette furnished a diversified song series that bespoke a fine intelligence and good taste.

It being St. Cecilia's Day, she opened her program with Handel's musical setting of the famous Dryden "Ode to St. Cecilia," in her own special arrangement.

Sings German Lieder

A Bellini aria was followed by a group of German lieder, to which Miss Dragonette brought an affecting poignancy of expression. After the "Liebestraum" of Liszt, she gave her Irish group, including "Killarney" and "The Last Rose of Summer."

Miss Dragonette was generous with her encores, adding several to each group of songs.

The Fordham Glee Club exhibited a surprising finish and proficiency as it sang three groups of songs, ranging from a sea chantey and a Spanish serenade to the "Miserere Mei Deus" of Allegri and the "Cantate Domino" of von Hasler.

Arpad Sander accompanied Miss Dragonette at the piano, with Robert Elmore at the organ.

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ORCHESTRAS: Several Soloists Heard with the Philharmonic

ARTISTS who appeared with the New York Philharmonic-Symphony under John Barbirolli were almost all of pianistic persuasion. Artur Rubinstein was the first of these, playing the Tchaikovsky Concerto. Master Julius Katchen was another, playing Mozart at the Pension Fund concert, and sharing applause with Bidu Sayao, soprano of the Metropolitan. Ethel Bartlett and Rae Robertson appeared in a Poulenc concerto for two pianos and Charles Wakefield Cadman was soloist in his own 'Dark Dancers of the Mardi Gras'. Philharmonic lists were otherwise of standard complexion. Serge Koussevitzky introduced a Prokofiev novelty at the Boston Symphony's matinee, the Russian's suite, 'Lieutenant Kije'. Jacques Fevrier was soloist at the concert, playing Ravel's Concerto for the left hand alone. Leopold Stokowski gave the Sibelius Fourth Symphony as a Philadelphia Orchestra major offering and surrounded it with some of his own transcriptions. The New York Women's Symphony opened its season under Antonia Brico.

Koussevitzky Introduces New Suite by Prokofiev

Boston Symphony, Serge Koussevitzky, conductor. Soloist, Jacques Fevrier, pianist, Carnegie Hall, Nov. 20, afternoon: Suite, 'Lieutenant Kije'.....Prokofiev Concerto for Left Hand.....Ravel

Mr. Fevrier's performance of the Ravel concerto, introduced to this country three years ago by the one-armed pianist, Paul Wittgenstein, for whom it was composed, was a brilliant and absorbing one. The concerto itself took on more of character, perhaps because of comparisons with the Prokofiev work, though it remains one of Ravel's more work-a-day achievements. The playing of the Bostonians in the Strauss tone-poem was little short of magnificent. In clarity and finesse of detail, in tonal sparkle and variety, in fervor and impetuosity, this was a performance to exhibit both the work and the orchestra at their most persuasive and stimulating. T.

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Rubinstein Plays Tchaikovsky Concerto

New York Philharmonic-Symphony, John Barbirolli conductor. Assisting artist, Artur Rubinstein, pianist. Carnegie Hall, Nov. 21, afternoon:

Overture to 'The Maid of Pskov'.....Rimsky-Korsakoff Variations on a Theme by Tchaikovsky (for String Orchestra).....Arensky Concerto in B Flat Minor for Piano and Orchestra.....Tchaikovsky 'From the Apocalypse': Symphonic Picture, Op. 66.....Liadoff Suite from 'Le Coq d'Or'.....Rimsky-Korsakoff

Honors on this occasion went to Artur Rubinstein, who gave a leonine and magnificently virtuosic performance of Tchaikovsky's concerto. Seated at the piano with granitic repose, he was completely master of his instrument from the crashing chords of the opening, through the tempestuous octaves, through the tender melody of the Andantino and the quicksilver episode of its second section and through the wildly exciting finale. Nothing in Mr. Rubinstein's interpretation was more beautiful than that pronouncement of the melody in the second movement in single notes against the orchestral background. Mr. Barbirolli whipped up excitement and full-throated utterance in the orchestra for a stirring accompaniment.

The overture to 'The Maid of Pskov' had that colorful charm which Rimsky was



Bidu Sayao



Julius Katchen

often able to achieve, even in his second-best music. But the Arensky variations, following on its heels, seemed rather tame, despite the vigorous work of conductor and string-players. Liadoff's vision of the Apocalypse was not at all alarming, although there were passages which suggested the thunder and flame of the magnificent biblical passage which inspired it. The fire and virtuosity of the Philharmonic were displayed in the concluding 'Coq d'Or' excerpts. Applause was loud and prolonged both for Mr. Rubinstein and for Mr. Barbirolli and his men. S.

Boy Pianist and Soprano Soloists at Pension Fund Concert

New York Philharmonic-Symphony, John Barbirolli, conductor. Soloists, Julius Katchen, pianist, and Bidu Sayao, soprano. Pension Fund Concert. Carnegie Hall, Nov. 22, evening:

Overture to 'The Flying Dutchman'.....Wagner Concerto in D Minor (K. 466).....Mozart Master Katchen 'Enigma' Variations.....Elgar Arias: 'Deh vienni non tardar', from 'Nozze di Figaro'.....Mozart 'C'era un colta un principe', from 'Il Guarany'.....Gomez Miss Sayao Three Dances from 'The Three Corners Hat'.....Falla

A month or so later than Philadelphians who had attended one of Mr. Ormandy's symphony programs in October, New Yorkers had their turn to consider the talents of eleven-year-old Julius Katchen, a home-grown prodigy of the piano. The New Jersey boy played the Mozart concerto of this program with gusto and complete security. His fingers were completely adequate to their task and his performance was a musical one, both as to tone and the shaping of phrase. Moreover, his range of dynamics, though it would have been a very ordinary one for an adult, was ample in its relation to that of the orchestra.

Miss Sayao delivered her music gracefully and with agreeable tone. In its somewhat miniature way, her singing was well poised and in its details expressive. Mr. Barbirolli supplied finished accompaniments. Among purely orchestral offerings, he was particularly successful with the 'Enigma' variations. T.

Stokowski, Sibelius and Some Well-Dressed Transcriptions

Philadelphia Orchestra, Leopold Stokowski, conductor. Carnegie Hall, Nov. 23, evening:

'Fête-Dieu à Séville'.....Albeniz-Stokowski Two 'Gymnopédies'.....Satie-Debussy 'Danse Macabre'.....Saint-Saëns 'Clair de Lune'.....Debussy-Stokowski 'L'Apprenti Sorcier'.....Dukas Symphony No. 4 in A Minor.....Sibelius

Neatly groomed transcriptions aside, the Sibelius Fourth dominated this concert, not without being the cause, one suspected, of some of the early departures. The performance was one that can only be described as superb. Mr. Stokowski saw fit to soften the lines and modify in performance some of the stabbing dissonances, thereby bringing the Fourth more into alignment with its predecessors in the Sibelius series, particularly the Second. This, of course, is a question of interpretation and not all who sense the power of this spare and uniquely concentrated work will agree with his procedure. But the quality of the playing was not to be denied. The famous orches-

tra was again very nearly at its irresistible best.

No such problems as are propounded for the listener by the Finnish master's astringent writing appeared elsewhere in program. "That old tea kettle", as one reviewer recently styled the 'Danse Macabre', seemed particularly a concession to feelings likely to be ruffled by the symphony. So, too, the Dukas work, almost equally hackneyed. But both enabled the orchestra to exhibit its points, and Mr. Stokowski summoned from his ensemble its most striking qualities.

The conductor's transcriptions of the Debussy and Albeniz compositions, so free as to be transvaluations rather than arrangements, were engaging, particularly 'Clair de Lune', which was achieved with a trance-like beauty of sound. Notably well played, the 'Gymnopédies' again made clear that their fair measure of appeal to symphonic patrons is largely that of Debussy's silken scoring. T.

Poulenc Two-Piano Concerto Featured by the Philharmonic

New York Philharmonic-Symphony, John Barbirolli conductor. Assisting artists, Ethel Bartlett and Rae Robertson, pianists. Carnegie Hall, Nov. 25, evening: Overture, 'Ruy Blas', Op. 95.....Mendelssohn Intermezzo from Opera, 'Don Juan de Mañara'.....Goossens Concerto for Two Pianos and Orchestra.....Poulenc

Symphony in G ('Oxford'), No. 92.....Haydn Overture, 'Cockaigne' ('In London Town').....Elgar

With no actual novelty on the program, the special interest of this concert was focussed on the concerto for two pianos by the Francis Poulenc of the erstwhile "Six" as played by the visiting English duo-pianists, Ethel Bartlett and Rae Robertson, with the fine co-operation of Mr. Barbirolli and the orchestra, in a manner to elicit repeated recalls at the end to receive the audience's tribute of enthusiastic approval. It was a performance of abounding vitality, of crackling wit, sparkling and brilliant, bearing the imprint of both authority and propulsive conviction, a performance, indeed, that lent a glamor to the music that is not inherent in it.

For this concerto is essentially "clever" music, written by a composer with his tongue in his cheek, and based for the most part on tunes of popular mold and in the Larghetto more flippantly on the main theme of the slow movement of Mozart's piano concerto in D Minor. But whether or not this was intended as in any sense a good-natured caricature of Mozart, there is in the treatment of the tunes in the first movement a bit of satirized Chopin. After all, from a strictly musical point of view, the Finale, with its straightforward march theme, is the most satisfying and satisfactory movement.

The Intermezzo from Eugene Goossens's opera, first heard here two seasons ago, was noteworthy for the poetic atmosphere Mr. Barbirolli and his men evoked through it and the haunting beauty of the violin solo as played by Mr. Piastra. Otherwise, the second part of the program brought forward the most substantial musical delights. Haydn's 'Oxford' Symphony received a sympathetically conceived and dynamically well-gauged reading, and after it conductor and players turned themselves loose in a most exhilarating exposition of the episodes in Elgar's picturesque delineation of a day in the Londoner's London. C.

Franck Symphony Heard on Sunday

New York Philharmonic-Symphony, John Barbirolli conductor. Carnegie Hall, Nov. 28, afternoon:

Symphony in G, 'Oxford'.....Haydn Concerto for Two Pianos and Orchestra.....Poulenc

Symphony in D Minor.....Franck

The presence of Ethel Bartlett and Rae Robertson as soloists in the piquant and delightful Poulenc concerto added zest to an afternoon marked by stirring interpretations by Mr. Barbirolli and the orchestra. Particularly in its almost Brahmsian



Charles Wakefield Cadman, Who Was Soloist in His Own 'Dark Dancers of the Mardi Gras'

Adagio, the Haydn 'Oxford' Symphony refutes the silly traditional concept of "Papa Haydn" as a clever and prolific, but not very profound composer. Mr. Barbirolli made the most of its sombre, dramatic harmonies. The other movements were roughly done, lacking buoyancy and sparkle.

With admirable co-operation from the orchestra, the two pianists dashed through Poulenc's witty, colorful score, relapsing every now and then into just the right mood of seriousness in the quieter episodes. The shimmer of trumpet and wood-wind tones blending with that of the pianos, the clever quotations of the tunes of the 'twenties, and the impishness of this score make it appropriate as a note of contrast for solemn Sunday afternoons. Turning from this facile and jaunty music-making, Mr. Barbirolli gave his audience a reading of the Franck score which was notably original. From this brooding introduction through its reiterated changes of mood from triumph to abasement, the symphony was played with reverent yet dramatic feeling. Without forcing or over-emphasizing, Mr. Barbirolli brought into prominence many significant passages which are often obscured; thus, for example, the canonic passages in strings and brass were always clear. Notable for delicacy of tone, the haunting Allegretto led to a golden-throated finale into which conductor and men threw themselves with a fervor that brought an ovation rivaling that which had greeted the soloists earlier in the program. S.

Barbirolli Gives Handel Ballet Music

New York Philharmonic-Symphony, John Barbirolli, conductor. Carnegie Hall, Dec. 2, evening:

Suite from Opera 'Alcina', transcribed by Sir Henry J. Wood.....Handel Symphonic Variations on an Original Theme, Op. 78.....Dvorak Symphony No. 2, in D Major, Op. 73.....Brahms

While the music of Handel's 'Alcina' is not altogether unfamiliar to Philharmonic audiences the ballet suite from the opera as arranged by Sir Henry Wood came as a novelty and proved eminently worthy of its place on the program. Opening and closing with characteristic Handelian sonority, it deals with the 'Dream' Music from the opera, the Agreeable Dreams, the Menacing Dreams, the Agreeable Frightened Dreams and the combat of the Sad and Agreeable Dreams, and then proceeds with five specific dance movements, a gavotte, a sarabande, a minuet, another gavotte a musette, and the final overture.

The Dvorak variations, not heard here for several years, were interesting throughout as illustrations of the composer's ingenuity and in isolated instances as genuine musical entities. Outstanding among the twenty-seven were one that is practically a

(Continued on page 33)

GINA VAN DE VEER

Soprano, Vienna

WINS MERITED ACCLAIM OF CRITICS IN SERIES OF EUROPEAN RECITALS

A singer of high qualities who sees her art from the praiseworthy viewpoint and allows the composer to say his say. Her manner of interpretation, either of humorously gay or of dramatic songs, is a model of perfection. Her soprano voice is of beautiful timbre, capable of penetrating forte and tender pianissimo. *Salzburger Chronik*, Jan. 13, 1937.

Gina van de Veer is the type of a cultivated soprano who combines a spirituality and brilliance of voice with flexibility of interpretation and modulation. *Salzburger Volksblatt*, Jan. 13, 1937.

Gina van de Veer did full justice to the concert aria "Ch'io mi scordio di te," a composition of Mozart which contains a wealth of musical values. In this number the well trained singer displayed intense faculty of expression which is fully subservient to the work, and, combined with the charm and tenderness of timbre, and with her assurance in matters of style, made a deep and sympathetic impression on the listener. *Salzburger Chronik*, Jan. 29, 1937.

Mme. Van de Veer is an excellent exponent of the songs, inasmuch as her interpretation is warm-blooded and does full justice to the vocal requirements. *Münchener Neueste Nachrichten*, Feb. 21, 1937.

Gina van de Veer, is the possessor of a soprano of full range, velvety in all degrees of forte and pianissimo, a voice which she knows how to use with faultless technique and versatility of expression. She demonstrated with her German songs by Wolf, Brahms and others that her beautiful voice whenever the interpretation requires it, is capable of displaying considerable power. *Münchener Zeitung*, Feb. 19, 1937.

The artist astonished the large audience by her aristocracy of vocal culture and her technically faultless ability. Velvety and sonorous is the valuable voice of this singer, which in the forte passages is of imposing power. *Neues Münchener Tagblatt*, Feb. 17, 1937.

Gina van de Veer proved above all by her beautiful singing that she has culture and charm. Her sonorous and valuable voice is enhanced by the tasteful and understanding application of her manner of expression. *Innsbrucker Zeitung*, Nov. 23, 1936.

In her interpretation of the lied we have made the acquaintance of the American singer and learned to appreciate her. Hers is a sympathetic soprano voice of technical perfection and beautifully trained. Her pronunciation in German is fine, her interpretation aristocratic and her phrasing clever. *Innsbrucker Volkszeitung*, Nov. 24, 1936.

The singer is the possessor of very attractive vocal means, which are based on large and sound material and which, above all, excel by the warmth of the agreeable quality of the timbre. One can only approve her achievements since this voice is also technically well developed and proves faultless tuition. *Augsburger Nationalzeitung*, Feb. 18, 1937.

Gina van de Veer knew how to infuse, convincingly, life into all these songs, thanks to her powerful and resonant voice which also excels in interpretation. The applause of her public increased with each song. *Neue Augsburger Zeitung*, Feb. 18, 1937.

Gina van de Veer takes her task very seriously and, therefore, brings to it the artistic prerequisites. We admire her rendition of songs by Hugo Wolf and Brahms which did justice to the most exacting requirements. *Neuer Ulmer Anzeiger*, Feb. 23, 1937.



In Gina van de Veer we have made the acquaintance of a highly intelligent singer who displays native musicianship, vocal means of sympathetic timbre, an intimate understanding of style and artistically aristocratic taste. *Nürnberger Zeitung*, Feb. 24, 1937.

Gina van de Veer radiated the brilliance of her excellently trained voice which evenly carries in all registers with the purity of a bell. What musicianship and what culture in interpretation! *Stuttgarter Neues Tagblatt*, Feb. 22, 1937.

Gina van de Veer possesses a voice well adapted for lyric interpretation. One of her qualities is the clearness of her tone. In expression the singer keeps within bounds, she avoids exaggerations and excesses, and whether the songs are English or German she is punctiliously careful of pronunciation and displays fine taste in the art of singing. *Württembergische Zeitung*, Stuttgart, Feb. 22, 1937.

The tasteful and sensitive interpretation of songs by Wolf and Brahms would have done honor to any German singer—songs in English were delightfully rendered. *Schwäbischer Merkur*, Stuttgart, Feb. 23, 1937.

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The Oldsters of Composition

Here and there particular note has been taken of the seventy-second birthday of Jean Sibelius on Dec. 8, though most of the world did its saluting when the Finnish composer reached the Biblical age of three score and ten in 1935. Of the outstanding figures of composition now living and working at their music, Sibelius is junior only to Richard Strauss, born eighteen months earlier. If Debussy had lived, he would have been the dean, with less than two years to separate him from Strauss. Rachmaninoff, who came upon the scene some eight years later than Sibelius, was born at about the same time as Scriabin, whose early death preceded that of Debussy. Puccini was four years older than Debussy, twenty-one years older than Rachmaninoff. Though these are figures which lead nowhere in particular they have a certain bearing on the current fresh interest in the music of Sibelius, an interest that does not always associate this composer's works with their time.

The first of the Sibelius symphonies is credited to 1899, the second to 1902, the third to 1907, the fourth, 1912, the fifth, 1915, the sixth, 1923, the seventh 1925 and the most recent of the epic tone-poems, 'Tappiola' to 1926. Thus, eleven years have passed since his last major contribution to the symphonic repertoire. The long bruited eighth symphony would appear to be about ready for its baptism since it is known that the composer has disposed of his publication rights abroad. With Beethoven, Wagner and some other giants of the past this might only have meant that the necessities of life had been bearing down very heavily on the composer. But with Sibelius it can be assumed that he finally has managed to satisfy himself with a score that has been a long

time in the making. The span of thirty-nine years between the first symphony and the one soon to be given to the world compares with the twenty-four that separated Beethoven's first from his ninth. The Strauss 'Heldenleben' was a product of the same year as the Sibelius first. A new Strauss opera, styled 'Friedenstag', may make its advent about the same time as the new Sibelius symphony.

Like Strauss, Sibelius adores Mozart, but includes Verdi and Mendelssohn among the greatest geniuses of composition. According to an article in *Time*, he likes Italian opera. Apparently he has no such hesitancy about hearing and enjoying other men's music as had Scriabin, who was fearful lest his own creative processes be contaminated or influenced. What Sibelius thinks of Strauss is not of record. One can only wonder whether it would make as pungent reading as Debussy's critical estimate of the early tone poems. For what it is worth may be related a story of Strauss's apparent indifference to the music of Sibelius. It is said that in a restaurant in Paris he happened to hear the not very representative 'Valse Triste'. When told that Sibelius composed it he remarked amiably that he had not known that his celebrated contemporary could write a tune "as good as that."

The present season in New York finds the three oldsters, Strauss, Sibelius and Rachmaninoff much favored in the program making, though only the Russian pianist is present in this country to accept any of the acclaim in person. While no one of the three would feel flattered to find himself regarded as an exhibit, their participation in one way or another in connection with the great music program that has been discussed for the forthcoming World's Fair might be sought with propriety and a proper regard for their pride of place among the world's greatest artists. Wagner was said to have remarked that the best thing about the march which he composed especially for the Philadelphia Centennial Exposition was the \$5,000 he got for it. Retrospectively, the one thing to regret was that America had no glimpse of Wagner.

'At the Same Old Stand'—The Opera

Pessimists have more and more reason to be annoyed with the opera. It goes on. Moribund, it kicks up its heels like a young colt. Something for museums, with no real place in the living present, it turns away prospective ticket purchasers on the opening night, because all seats and all standing room have been sold. Serious musicians despise it, theatre folk laugh at it, the plain man just can't understand it, but all of them would rather be presented with a pair of tickets for 'Tristan und Isolde' just now than with almost any other holiday gift that could be thrust upon them.

In the parlance of the tent shows, the Metropolitan is doing business at the same old stand. The opening and the entire first week could yield little comfort for those who will tell you that the world has outgrown such nonsense. What is much more obvious is that in America, at least, a considerable part of the population is only now catching up with it and in buying all the opera it feels it can afford is doing so for opera's own sake and not for the sake of social prestige.

Already, the treasurable 'Rosenkavalier' has been revived successfully and a series of debuts have been recorded to attest the up-and-doing nature of the new season. Now in his third year as general manager, Edward Johnson has proved that the singer who really knows his operas also knows his opera in the way that is necessary to successful production and operation. He has inaugurated and sustained a new era of good feeling which augurs well for lyric drama in New York.

Personalities



Lucrezia Bori Returns to the Scene of Her Operatic Career on the Occasion of the Metropolitan Opera Guild "At Home" and Exchanges Greetings with John Brownlee, Baritone of the Association

Walska—Having relinquished her ambitions as an operatic star, Ganna Walska is now making a serious study of the harpsichord.

Ruffo—The noted Italian baritone Titta Ruffo, who sang in this country with both the Metropolitan and Chicago opera companies, has published his memoirs in Italy.

Maison—In his younger days, René Maison was tennis champion of Belgium, but now, driving a motor car and fishing are his favorite methods of relaxation when not studying operatic roles.

Barbirolli—On his thirty-eighth birthday which occurred on Nov. 30, John Barbirolli, conductor of the Philharmonic-Symphony, gave a party for the entire personnel of the orchestra.

Harrison—An interested member of the audience at Josef Hofmann's jubilee concert at the Metropolitan on Nov. 28 was Mrs. Benjamin Harrison, widow of President Harrison, who had been present at Mr. Hofmann's American debut in the same auditorium on Nov. 29, 1887.

Jagel—The airplane once more came to the aid of the impresario when Giovanni Martinelli was taken ill and was unable to appear in 'Norma' the day of the performance in Chicago. Manager Longone telephoned to Frederick Jagel of the Metropolitan, in New York, and Mr. Jagel was able to catch a plane that put him in Chicago in time to dash to the theatre and make a hurried entrance as Pollione.

Rubinstein—When Artur Rubinstein, the Polish pianist now in this country after an absence of a decade, returned to Europe from a long tour of the Far East, he was greatly touched when his small daughter cried: "Daddy, play for me!" His delight was somewhat lessened when on his opening the piano, the child said, "Oh no! No piano! Play the gramophone!"

Sayao—The family of Bidu Sayao, the Brazilian soprano of the Metropolitan, disapproved of her becoming a professional singer and when she won her first engagement at the Royal Opera in Rome, her mother and brother rushed across the ocean to prevent it! However, a compromise was made. If the debut was a success, she might remain on the stage; if not, she was to go back to Brazil and to domestic life. Mme. Sayao is the first Brazilian woman ever to sing at the Metropolitan.

DULUTH COMPOSER WINS COMPETITION

Civic Symphony to Play Fugue and Sarabande by Parrish— Lemay Leads Orchestra

DULUTH, Dec. 5.—A Sarabande and Fugue by Carl Parrish, instructor of music at Wells College, Aurora, N. Y., has been chosen by the Minnesota Federation of Music clubs and the Duluth Civic Symphony Association as the best orchestral work submitted by a Minnesota composer in a statewide contest which ended on Oct. 1. The work will receive its first performance at the Duluth Symphony's third concert on Jan. 14.

Mr. Parrish, a former Duluthian, previously has published several piano compositions but the Sarabande and Fugue are his first attempts at orchestra writing. During the 1937-1938 year he is on sabbatical leave from Wells to study for his doctorate at Harvard.

Mischa Elman will be the soloist at the third concert playing the Tchaikovsky Violin Concerto. The orchestra will perform the Sibelius Second symphony in addition to the Parrish works.

Miriam Blair Plays Schumann

At the second concert on Nov. 18, Miriam Blair, pianist, made a successful appearance in the Schumann Concerto. This Duluth pianist has come to the fore in the Northwest these last few seasons and her performance of the Schumann was of romantic beauty.

Paul Lemay led the orchestra in fine readings of the Vivaldi Concerto Grosso for four violins and strings, the Haydn 'Clock' Symphony, the Debussy nocturne, 'Festivals', and the Rumba movement from Harl McDonald's symphony of the same name. Inez Hilding, Florence Soder, John P. Moody and Oscar Brandser were soloists in the Vivaldi work. NATHAN COHEN

Symphonic History in San Francisco

(Continued from page 9)

New York in 1916 as conductor of the Russian Ballet, and in the summer of 1917 he conducted the concerts of the Civic Orchestral Society. Previously he had been active in Europe, especially in Paris, where he was closely associated with performances of ultra-modern French music.

Among the orchestra's extra-routine activities have been its summer appearances at the Woodland Theatre at Hillsborough. These were discontinued last season, we are told, for financial reasons, one of which was the fact that the socialites who generally provided the where-with-all were off for London and the Coronation! The regular winter concerts of the symphony are held in the War Memorial Opera House, an architecturally striking and magnificent building of recent construction. Previously the concerts were held variously in the Curran, Tivoli and Capitol theatres. The municipal concerts are given in the Civic Auditorium, an adjunct of the War Memorial Opera House.

"Firsts" and Youthful Debuts

The San Francisco Symphony boasts several "firsts" of which we are reminded by Marjory Fisher, MUSICAL AMERICA's San Francisco correspondent. According to Miss Fisher, the San

What They Read Twenty Years Ago

MUSICAL AMERICA for December 1917



Henri Scott
Starts a Trip



Léon Rothier
Thinks a Bit



Jascha Heifetz
Has to Bow



Henry Finck
—A Hot Review



Reinald Werrenrath
(The Hat Is New)



Paul Althouse
Sings 'Here's How!'



Arthur Farwell
Leads a Throng

Lambert Murphy
Full o' Song



activity. Sir Thomas Beecham is the
society's conductor for a second season.

Can You Imagine It?

Kreisler, Goaded by Attacks, Gives Up All Concerts. Austrian Violinist Requests Release from Contracts—Decision Means Sacrifice of \$85,000—Issues Explanatory Statement in Which He Affirms His Deep Gratitude to America.

1917
Not Bad

The government war tax on opera and concert tickets has already proved highly remunerative. New York pays \$15,000 in taxes during first month.

A Symphony Program

Walter Damrosch, with the New York Symphony, presented the following program in Carnegie Hall with Mabel Garrison as soloist: 'Unfinished' Symphony, Schubert; 'Crudele' from 'Don Giovanni', Mozart; Symphonic Poem, 'Falstaff', Elgar; 'O, Zittre Nicht' from 'The Magic Flute'; Bacchanale from 'Samson et Dalila'.

Timely But Tiresome

Timely Revival of Donizetti Opera at Metropolitan. 'La Fille du Regiment' Produced by Gatti after Fourteen Years. Martial Element Evokes Popular Response. Hempel, Scotti, Mattfeld and Carpi in Principal Roles.

A More-Than-Centenarian

The London Philharmonic Society has just entered upon the 106th year of its

Francisco was the first major orchestra to admit women to the playing personnel. Hertz began the practice by engaging a woman violinist. He ended by having eight women in the string sections, and most of them are still there.

The orchestra also has exhibited keen interest in youthful talent, especially among its soloists. Miss Fisher points out that Yehudi Menuhin, Ruggiero Ricci, Grisha Goluboff, and possibly Ruth Slenczynski and Laura Dubman, all child prodigies of violin or piano, made their debuts with this organization.

The management of the symphony is

in the hands of Mrs. Leonora Wood Armsby, president and managing director, and Peter D. Conley, business manager. The latter is manager also of the San Francisco Opera Association and of his own artist-concert series. For many years previous to Mr. Conley's appointment, the orchestra's business affairs were in the hands of A. W. Widenham.

From the outside looking in, it would appear to the observer that San Francisco's symphonic future should be an illustrious one. Economic trials appear to be over for the orchestra, and the broad and solid base of culture which has supported orchestral music in the

city for more than four score years is as great an assurance of continued prosperity as any such artistic body can desire.

Magnani to Conduct in Vienna

VIENNA, Nov. 20.—Fausto Magnani will conduct the Vienna Symphony on April 9 in the yearly concert in the Musikverein Hall given for the benefit of the Anton Bruckner Foundation, an institution that provides for the old musicians of the Vienna Symphony. Mr. Magnani will return to the United States with his wife, who is an American, in September of 1938.

Cantate Omne!

The first National Community Song Day held yesterday in Washington aroused great enthusiasm.

1917

It's Still Being Done

Mme. Olga Samaroff, Harold Bauer and Ossip Gabrilowitsch played Bach's C Major Concerto for three pianos in a recent concert under conductor Stokowski in Philadelphia, achieving remarkable tonal effects.

CONCERTS: Pianists Provide Majority of Recitals

ALMOST entirely instrumental were the concerts of the fortnight, pianists again making most of New York's music. Debuts were made by six-year-old Paolo Spagnolo, by young Balbina Brainina and by William Fleming. Others were Rachmaninoff, Gerald Tracy, Hortense Monath, Nadia Reisenberg, Frank Bishop, Selma Kramer, Rosalyn Tureck in two more of her Bach series, Henri Deering, Walter Gieseking and Ralph Lawton. Beddar Djelal and John Dembeck were the violinists who gave first recitals, and Heifetz played his second list. Eleanor Steele and Hall Clovis were heard in one of their vocal duet programs and an instrumental duo was provided by Genia Robinor, pianist and Louis Bailly, violist. Music arranged and composed for the xylophone was played by Yoichi Hiraoka. The Musical Art Quartet opened its annual series and the Friends of Music continued theirs with two concerts at which the Kreiner and Stradivarius quartets participated, in addition to Leonard Shure and Friedrich Schorr.

Gerald Tracy Plays Schumann Sonata

Gerald Tracy, pianist. Town Hall, Nov. 20, afternoon:

French Suite in G.....Bach
Sonata in F Sharp Minor, Op. 11.....Schumann
Valse Nobles et Sentimentales.....Ravel
Nocturne in B, Op. 9, No. 3; Mazurka in C Sharp Minor, Op. 41, No. 1; Mazurka in A Flat, Op. 59, No. 2; Scherzo in E.....Chopin

Would that more pianists would make up their programs with the originality and sense of balance shown in this one. It was as a miniaturist that Mr. Tracy was at his best. The filigree work of the Ravel Valse, their pastel colors and half-sentimental, half-melancholy charm, were well conveyed, the Epilogue deserving special mention. In the Schumann sonata we find the dreamer, turning from outbursts of passion to serenity with the suddenness of the passing of a thundershower. It is regrettable that Mr. Tracy never achieved more than a mezzoforte tone, for his interpretation indicated that he had pondered the moodiness and evanescent emotions with which the sonata is permeated. Had he been able to project them and to introduce more tonal contrast, he could have avoided the monotony which marked his performance. Notable in the aria was his singing touch. In the other movements the soft pedal of the piano proved a dangerous friend.

Mr. Tracy played the Bach Suite in harpsichord fashion, each voice was clearly enunciated in true polyphonic style, but the Gavotte and Gigue lacked vivacity and energy. They are dance movements and should be alive with kinetic feeling. His iridescent touch and refinement came to the fore in the Nocturne and Mazurkas, and after the Scherzo a friendly audience recalled him for an encore. S.

Hortense Monath Heard in Recital

Hortense Monath, pianist. Town Hall, Nov. 20, evening:

Kreisleriana.....Schumann
Sonata Opus 2, No. 2.....Beethoven
Fantasies, Opus 116.....Brahms

To pass from the tempestuous outbursts and introspective lyricism of Schumann's character studies through the sprightly Beethoven sonata to Brahms's formidable Op. 116 is an interpretative task which would test any pianist's mettle. This was a program of purely musical values and Miss Monath played with solid, powerful technique and assurance.

In the Schumann music this listener missed that elusive spark of inspiration which should quicken the poetry and song inherent in its measures. Miss Monath dragged several of the episodes and she broke up the rhythmic flow with what seemed to be arbitrary hesitations. The Beethoven sonata had a touch of the massive style of her teacher, Artur Schnabel;



Gerald Tracy



Hortense Monath



Nadia Reisenberg



Frank Bishop



Selma Kramer



Paolo Spagnolo

the tone was virile and in the Rondo plastic, and while the Scherzo was played with deft skill, it was unfortunately not in strict time.

Pianists sometimes complain of the crabbed and ungrateful idiom of Brahms, forgetting how much in weight of ideas and inspiration they get in return for a few intricacies and unpianistic passages. Some of the most enjoyable playing of the evening came in this group, which Miss Monath succeeded in fusing into a whole. Sure-fingered and straightforward, her interpretations had more of individuality and verve than she had shown in earlier works on the program. Miss Monath was warmly applauded after every group and at the close of the recital was recalled several times. S.

Nadia Reisenberg in Recital

Nadia Reisenberg, pianist. Town Hall, Nov. 21, afternoon:

'Tempo di Ballo'; Toccata in G.....Scarlatti
Novelletto, Op. 21, No. 8.....Schumann
Sonata in D, Op. 53.....Schubert
Intermezzi in B Flat Minor, Op. 112, and in A, Op. 118; Rhapsodie in E Flat, Op. 119.....Brahms
Suite: Presto, Andante, Vif.....Poulenc
Etude in F Sharp.....Stravinsky
Three Etudes, Op. 8; F Sharp Minor, E, D Sharp Minor.....Scriabine
Etude transcendante in F Minor.....Liszt

Known here in recent seasons more for her appearances as a chamber music player than as a recitalist, Miss Reisenberg once more revealed, as on earlier occasions, the possession of a sensitive musical nature and a technical equipment that, in so far as sheer facility is concerned, made holiday of whatever mechanical problems her program presented. Her tonal armor was another story. And her ability to play fast occasionally betrayed her into adopting too excessive a speed for clear definition, as in the second Scarlatti sonata. The 'Tempo di ballo', on the other hand, was played gracefully, delicately and quite in the accepted Scarlatti manner.

As regards the meatier music presented, the Russian pianist did her best work in the lengthy Schumann novellette, approaching this essentially Teutonic music from a Teutonic starting-point and with a conviction and ardor that she forcefully communicated. In the Schubert sonata she was at her best in a lilting performance of the final rondo, the first two movements particularly having suffered from her apparent lack of awareness of changing key significance and Schubert's suavely eloquent harmonies in general. The Brahms intermezzi were poetically conceived, but would have profited by a more vital singing tone, while the spiritedly played Rhapsodie was marred by tonal brittleness.

In the final group Miss Reisenberg was in her element as her digital fluency and her verve enabled her to dash off the Stravinsky etude with great aplomb and to present the Poulenc suite in probably its best light. The brilliantly played Liszt etude provided a climactic close after an equally brilliant performance of Scriabine's D Sharp Minor Etude. C.

Frank Bishop Plays in The Town Hall

Frank Bishop, pianist. Town Hall, Nov. 21, evening:

Sonata in A.....Mozart
Sonata, Op. 111.....Beethoven
Variations on a Theme by Handel.....Brahms
Nocturne in E, Op. 62, No. 2; Ballade in G Minor, Op. 23.....Chopin

For the last four or five years Frank

Bishop has been a regular visitor to the Town Hall stage and in this program he again exhibited the clean-cut finger velocity and excellent singing tone in the piano to mezzoforte range that have won warm commendation heretofore. His best performance of the evening was that of the Handel-Brahms variations, especially the first half of them and the fugue, which was set forth with clarity of design and good tonal quality.

Apart from harshly percussive fortes, used with extreme effect in the first movement of the Beethoven sonata, the pianist's mechanical equipment was deserving of high praise throughout. Unfortunately, in neither the Mozart nor the Beethoven work did he show much insight into the spirit or style of the composition. The variations of the Mozart, begun much too rapidly after the enunciation of the theme, were not informed with much of the requisite nuance and gracious charm; while the profound import of the first movement of Beethoven's Opus 111 was not very convincingly suggested. And while the Chopin nocturne was clothed in a garment of warm and admirably varied colors its emotional essence was left uncommunicated. An audience of goodly size was in attendance and applauded cordially. C.

Rosalyn Tureck Gives Third and Fourth Bach Programs

Rosalyn Tureck continued her series of six piano recitals of the music of J. S. Bach with her third program on the afternoon of Nov. 24:

Preludes and Fugues from 'The Well-Tempered Clavichord': Book 1, C Minor and F Minor; Book 2, B Minor and C Sharp; Book 1, E Flat.
English Suite in G Minor: Prelude, Allemande, Courante, Sarabande, Gavottes 1 and 2, Gigue.
Preludes and Fugues: Book 2, F Minor; Book 1, B Minor; Book 2, A and F Sharp Minor.

Again the young pianist went about her task with admirably poised command of her technical resources and a clearly defined concept of each composition. The architecture of each fugue was definitely outlined in her mind and she was able to set it forth lucidly for her listeners. Throughout her playing was cleanly articulated and rhythmically stable. In the English Suite, however, it had not sufficient rhythmic buoyancy—especially in the two gavottes and the gigue—which, moreover, was somewhat heavy. Nor did the fundamental rhythmic accent pulsate vitally enough in some of the fugues, the A major of Book 2, in particular. It was all well-balanced playing, however, with a well-chosen range of dynamics consistently maintained throughout, and it reflected great credit upon the praiseworthy spirit of aspiring musician-ship that motivated this undertaking.

The fourth program, given on the afternoon of Dec. 1, brought forward this list:

Preludes and Fugues: Book 1, G Minor and F; Book 2, B Flat Minor and B; Book 1, D. Fantasia in C Minor: Three Minuets, G, G Minor, G; Aria, 'So oft ich meine Tabackspfeife', from the Anna Magdalena Notebook; Rondo: 'Vier zusammenhängende Klavierstücke', Adagio—Presto, Scherzo, Andante, Presto.
Preludes and Fugues: Book 2, E Flat, G Sharp Minor, B Flat and E Minor.

The middle group of this program was refreshingly made up of what, with the exception of the Fantasie, must have been novelties to the great majority of those in the audience, and the charm of the three minuets and the rondo and the lyric ap-

peal of the aria were potently conveyed in playing that in some respects represented Miss Tureck's best work of the afternoon. After the Fantasie, which was held on too definitely separated levels of tone, there was a greater freshness in her approach to this group than to the preludes and fugues, over which a slight shadow of fatigue seemed to hover.

But while this latter condition served to accentuate the already observed tendency towards dryness and hardness of tone it in no wise prejudiced the clarity and sureness of the pianist's technic or obscured her clear perception of the structure of Bach's contrapuntal writing, and, barring one or two instances of momentary hesitation of no consequence, it proved no menace to her notably sure memory. The audience was small but demonstrative. C.

Paolo Spagnolo, Italian Prodigy, Heard

Heralded by ill-judged acclaim that ranked him as a second Mozart, Paolo Spagnolo, a six-year-old Italian piano prodigy, who began making public appearances in Naples about a year ago, was introduced to the New York public in a recital in the Town Hall on the afternoon of Nov. 27. In his diminished velvet suit and augmented white collar the youngster was an appealing little musical interval as he came out to play Bach's Two-Part Invention in F, which was to be followed by Beethoven's Sonata, Op. 49, No. 1, a group of short Italian pieces, Schumann's 'Wurmm?', a Haydn minuet with variations, the Chopin Preludes in A and in B Minor and the Waltz in B Minor, a Cimarosa sonata and a group of his own compositions.

With the first number it was made evident that the boy was being exploited prematurely. He has flexible fingers that ripple over the keys delicately and smoothly, and at the same time he can produce a round, full tone that sounds like an adult's. His neat finger facility was turned to good account, but from the very start, when he made musically inexcusable ritards in the Invention and then subjected the Beethoven sonatina, as eventually the Haydn and Chopin pieces also, to the most disconcerting rhythmic vagaries, his playing indicated that he has been the victim of very bad teaching. But that he is a very apt pupil was proved when, in response to the inconsiderate insistence of a certain section of the audience, he repeated several numbers and played them exactly the same way the second time, with scarcely a hairbreadth's difference.

While most of his playing suggested that he is little more than an exceptionally apt, parrot-like imitation of a teacher, the group of five little pieces attributed to him disclosed some genuinely musical ideas, however crudely presented, and a spirit of adventuring in unstereotyped changes of tonality, the final sparkling little Scherzo being a capital little piece from any standpoint. C.

Selma Kramer in Town Hall Program

Selma Kramer, pianist, heard annually for three or four seasons, shows constant development in every respect and a nearer approach to the best things of recital giving. At her recital in the Town Hall on the evening of Nov. 23 Miss Kramer in her two major items, Liszt's transcription of Bach's A Minor Organ Fugue, and the 'Waldstein' Sonata of Beethoven, did some

(Continued on page 30)

NEW SEASON OPENS IN INDIANAPOLIS

Sevitzky Assumes Baton at the Initial Concerts of Orchestra's Eighth Year

INDIANAPOLIS, Dec. 5.—The Indianapolis Symphony made its first formal appearance, opening the eighth season as a re-organized orchestra, on Nov. 19 and 20 at the Murat theatre under Fabien Sevitzky. An audience of 1800 heard the Friday afternoon concert



Fabien Sevitzky

played by an orchestra of eighty-two members more than half of the personnel being imported musicians who occupied first desk chairs. The program:

Overture to 'Euryanthe'.....Weber
Fugue.....Dubensky
'Til' Eulenspiegel'.....Strauss
Symphony No. 1.....Brahms

With but two weeks of daily rehearsals under the new leader there was evidence that this new organization will accomplish much. A work new to Indianapolis was the Fugue for eighteen violins by the Russian-American, Arcady Dubensky. It follows in style music of older schools, yet it is not an imitation, but a work of real beauty and was splendidly played.

Sevitzky Expresses Pleasure

The Brahms C Minor symphony was heard after the intermission. Throughout the four movements the work was given a musically interpretation. Boris Schwarz, the new concertmaster, gave a good account of the solo passages. The symphony was broadcast at the Friday afternoon concert; on Saturday night a brilliant audience was in attendance, and at the conclusion Mr. Sevitzky was recalled and recalled, both conductor and musicians taking many bows in answer to the constant applause. Mr. Sevitzky spoke to the audience of his pleasure at having such an orchestra of young musicians under his guidance.

The scheduled programs include besides the ten pairs of concerts, four Sunday afternoon popular concerts, with the following as soloists, Boris Schwarz, violinist, Dec. 12, Paulo Gruppe, 'cellist, Jan. 16, and Marjorie Call, harpist, Feb. 13. The Young People's Concerts are scheduled for Saturday morning, Dec. 8 and April 2. The Children's Concerts of the Public Schools will be heard March 8, 11, 23 and 25. The out-of-town concerts are Purdue University, Lafayette, Jan. 13, and March 10; Indiana University, Bloomington, Feb. 8, 22 and March 22. Ferdinand Schaeffer, founder and director emeritus of the orchestra will

conduct one pair of concerts in January. William H. Ball is president of the Indiana State Symphony Society and Franklin Miner is business manager of the orchestra.

Four members of the orchestra Boris Schwartz, A. Dondero, violins; J. Sal-kin, viola, and P. Gruppe, 'cello, have organized a string quartet and will be heard in chamber programs shortly. Mr. Sevitzky has assumed his duties as director of the music department and the Arthur Jordan conservatory orchestra, with Ferdinand Schaeffer as associate orchestra conductor.

PAULINE SCHELLSCHMIDT

MÄNNERCHOR BEGINS INDIANAPOLIS SERIES

Reckzeh Conducts Eighty Singers in Varied Program—Schwarz Gives Violin Recital

INDIANAPOLIS, Dec. 5.—The eighty-fourth season of the Indianapolis Männerchor began its season on Nov. 29, at the Athenaeum where a large audience enjoyed a program under Karl Reckzeh, who has molded this body of eighty singers into a splendid ensemble.

The chorus sang 'Die lustigen Musikanten' by Ricius; 'Morgen in Walde' by Hegar; 'Hochamt im Wald' by Werth; 'Des Liedes Kristall' by Schmidt and other works. The assisting artist was Harold Triggs, pianist, who has been engaged as artist teacher and head of the piano department of the Jordan Conservatory.

The first of a series of recitals of faculty members of the Jordan Conservatory of Music was given by Boris Schwarz, recently appointed artist teacher of violin and concertmaster of the Indianapolis Symphony, on Nov. 24 at the Odeon. The large audience manifested keen interest in the artist who displayed fine musicianship in the Bach Chaconne, 'La Folia' by Corelli, Prelude and Allegro by Pugnani-Kreiser, and other works. Dorothy Kunger was accompanist. P. S.

M. Wood Hill Writes Music for European Dancers

While on a visit to England and Sweden, M. Wood Hill worked with dancers and has just completed the music for a solo dance by Margaret Severn in England, with music for Ronny Johansen, the Swedish dancer, in prospect. Her musical and humorous version of Aesop's Fables is to be produced by television in London. Her ballet-pantomime, 'The Adventures of Pinocchio', which began its second nation-wide tour recently with Edwin Strawbridge in the title-role, may be given in Stockholm and London.

Jussi Björling Makes Radio Debut

Jussi Björling, tenor of the Royal Swedish Opera, sang on a radio program broadcast from Carnegie Hall on Nov. 28 with Maria Jeritza and an orchestra conducted by Erno Rapee. Mr. Björling chose for his introduction 'Che gelida manina' from 'Bohème' and 'La donna è mobile' from 'Rigoletto' and with Mme. Jeritza sang the duet 'Tu qui Santuzza' from 'Cavalleria Rusticana'.

Indiana University Hears Rachmaninoff

BLOOMINGTON, IND., Dec. 5. — Sergei Rachmaninoff gave a concert in the Indiana University Music Series on Nov. 17. Later in the season the School of Music will bring other artists, among them Kreisler and Chaliapin. The second semester program will include three concerts by the Indianapolis Symphony.

The Press Unanimous In Praise of

GLENN DARWIN

BARITONE



As "Elijah" with the Toronto Chorus and Toronto Symphony Orchestra under the direction of Sir Ernest McMillan—November 16th, 1937.

"The ELIJAH of GLENN DARWIN was the nearest to SANTLEY'S I have heard on this continent. In the exacting "Is not his word like a fire" was vocal technique in scale and interval, stress and tone painting, as masterly as Santley's own. In "It is enough" was the supreme artistry of Henry Irving that could search the heart in a three-word phrase with scarce a breath of emphasis. His "Lord God of Abraham" had assurance of granite-like faith in cadences as gentle as the pleading of compassion. In every line he sang his words were pure and direct, his tone sweet and resonant, and his tempo unhurried and serene. WHEN COMES THERE SUCH ANOTHER?"

Edward W. Woodson, Toronto Evening Telegram, November 17th, 1937.

"Special honors must go to the visiting baritone soloist from New York, GLENN DARWIN, who sang the title role with truly delicious quality of tone and with an engagingly youthful freshness of style—"

Lawrence Mason, Toronto Globe and Mail, November 17th, 1937

"His tones are rich and full, sonorous in forte passages, clear and dulcet in pianissimi. The fact that he has been singing good music since he was nine years old accounts for the distinction of his style. . . . His diction is excellent, his enunciation clear, and there is a refinement in his singing that has developed through the years."

M. K. Powell, Kansas City Star, November 21, 1936

"Outstanding also was the singing of GLENN DARWIN as the Speaker of the Temple in the great dramatic recitative with Tamino in the first finale. There was nobility in this piece of vocalism and true sense of the stage in the acting which accompanied it."

New York Times, December 12th, 1935

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George Engles, Managing Director, RCA Building, New York

TRANSMUTATIONS IN A MOZART MASTERPIECE

Viennese Critic Describes the Dramaturgic Revisions in the Plot of 'Don Giovanni'—Scenes Added, Musical Interpolations Made and Translations Borrowed from Buffoon Comedies

By DR. PAUL STEFAN

VIENNA, Nov. 20.

IT is quite generally known that Mozart's operatic masterpiece, 'Don Giovanni', underwent the most diverse dramaturgic revisions; that there is a great difference of opinion as to whether the merry closing sextet should still be given today—it was already omitted at the performance in Vienna—and at which points, if at all, the arias which were composed later should be introduced. But what is not generally known is that the opera throughout the entire half of the nineteenth century was performed everywhere, not only in German-speaking countries, with the most remarkable additions and variations.

It first appeared before the footlights in Paris with entire scenes which had been added by Kalkbrenner, with musical interpolations from Mozart's 'Requiem', and with the most diverse scenic embellishments. The German theatres on the other hand, were conspicuous for impossible translations in part, which borrowed especially from the buffoon comedies of the small towns: for there the puppet-play, 'Don Juan', was a great favorite, the subject matter of which, to be sure, had nothing in common with the opera beyond the crudest outlines.

Three Characters Added

Everywhere however, presumably on account of the local proximity of this puppet-play and small town-comedy three interpolated scenes appeared, which augmented the dramatis personae of the opera by three characters. On the old playbills we find an officer of the court (sometimes several of them), a merchant and a hermit. All three, when examined closely, are seen to be derived from the antecedents of the Don Juan material. But it is very significant, that, even at performances of Mozart's opera, it was not thought possible to dispense with them.

In old librettos of the Vienna Court Opera the scenes are now reproduced, in which these three superfluous characters appear. Two of them, that is say two of the figures and the words which they had to say, had already been known previously, though to only a few, since the work in which they appear in print is found only in libraries and has been out of print for decades. The third of these, however, the hermit and his scene, has just been authenticated very recently—in my book about 'Don Giovanni' there is no mention of him as yet.

Soon after the register-aria of 'Don Giovanni', the officer of the court appears, immediately after the conversation between Don Giovanni and Leporello. It is significant, however, that the first German performance of the opera in Vienna managed without a court official, without a merchant and without a hermit. Of this first German performance we have only the program. 'Don Giovanni' was given in the original Italian at the Burgtheater in Vienna a half year after the Prague premiere and then was not performed in German until four

years after Mozart's death, by the theatre manager Schikaneder, the librettist of the 'The Magic Flute'. The translation by Heinrich Spiess which was used on this occasion has been lost. From the program, however, we know that in Schikaneder's theatre only those characters appeared which da Ponte prescribed.

Servant Descends from the Bailiffs

The servant of the court is a descendant of the bailiffs, who are after Don Giovanni in various earlier versions of the Don Juan material. The latter escapes them now and again by exchanging clothes with Leporello. The comical scene, of which the officer of the court is the subject in the Viennese insertion, is so developed that a very stupid individual is singled out to arrest Don Giovanni for the murder of the commandant. Don Giovanni deals with the man with great irony and show of superiority. Finally Don Giovanni asks: "Who sent you anyway?" Officer of the court: "Our worthy court". Don Giovanni: "Tell the people who sent you, they should not send such jackasses as you in the future". Officer of the court: "He must be innocent, otherwise he would not be so damned rude". With that he makes his exit and the play goes on.

The merchant is a figure which immediately reveals its relationship with Monsieur Dimanche of Molière's 'Don Juan'. He appears in the banquet scene of the second finale and has his fun (or rather one has it with him), before the dreadful seriousness of the talking statue intervenes. Just as with Molière, this merchant, Martes by name, is welcomed by Don Giovanni most amiably and is prevented by all sorts of compliments from even saying why he has come. He is a creditor of Don Giovanni and would like to have his money back; failing utterly in this he disappears in the strangest manner.

Whereas in the case of these characters the parallels in the small-town comedy can readily be demonstrated, in the case of the hermit the situation is more remarkable. He too, has his forerunners, which go back to Molière. There it is a beggar who appears in place of the hermit, and Molière's Don Juan, an unquestionably bad character and cynic, wants to prevail upon the beggar through the gift of a piece of gold to use blasphemous language, but the beggar declines the money, whereupon Don Juan gives it to him regardless, "for the sake of love for mankind", which does not conform with his character at all. In the Viennese interpolation, however, the beggar is transformed into a hermit, who is a customary figure of the small-town comedy, often also of older opera, of which the 'Freischütz' is perhaps an example.

Deutsch Unearths 'Hermit' Scene

In Vienna, in contrast to other German stages, the hermit played his role for only a very short time. It seems that the figure fell a victim to the much more stringent censorship of 1800. Now at the present time Otto Erich Deutsch in Vienna, a well-known and especially successful investigator, has unearthed further particulars concerning this matter and has published his findings in the November issue of the Viennese music periodical *Anbruch*, also giving there for the first time in its entirety, the text of the hermit scene. Prof. Deutsch is also on the track of the man who not

only wrote the scene, but in addition made the translation in which Mozart's opera was given in Vienna until the eighties of the nineteenth century.

Unknown till now, he is Karl Friedrich Lippert, actor and singer, born in 1758 in Neuburg on the Danube in the Bavarian Palatinate. At the age of nineteen he was acting on the stage in Vienna. He then went to Berlin and was the first to sing the role of Don Giovanni in a German translation—and in the oldest German translation which existed and which goes back to Neefe, Beethoven's teacher in Bonn. This translation, which was improved by Lippert, the singer introduced at the Court Opera in Vienna, when he returned there in 1797.

Three Comic Scenes Inserted

Although really a tenor, in Vienna too, he sang the role of Don Giovanni. He also wrote the three comic prose scenes which were inserted in the opera—and thus also the scene of the hermit. Where in other versions of the Don Juan theme a figure of the church comes forward before the graveyard scene and exhorts Don Juan to repent, the hermit which was inserted at the Vienna Court Opera House does not even get this far. Again we are before the monument of the commandant. Don Juan becomes

aware of the hermit and of Don Ottavio, who wants to swear vengeance once more before the statue of the commandant. Behind the scenes meanwhile, Don Juan has killed the hermit, who was only able to exchange a few words with Leporello, and taken possession of his clothes. Now disguised as the hermit, Don Juan enters into conversation with Ottavio. He induces Ottavio to surrender his weapons to him (exactly as he succeeded in doing in the case of Mazzetto). Then, likewise behind the scenes, he kills Ottavio. Immediately thereafter the statue begins to speak and exhorts Don Giovanni to grant the deceased rest.

As long as this scene was performed, Ottavio, who usually has another meeting with Donna Anna and one of his magnificent arias left to sing, could naturally not appear again. In this case the closing sextet, in which Don Ottavio has a part, cannot be performed either. To be sure, the sextet was almost always cut out in Vienna; in any case the opera ended with Don Juan's descent into hell.

Not until 1869 when opera was presented in its present "new house" and inaugurated with 'Don Juan' with two different star casts, are the hermit, officer of the court, and merchant, missing from the program. Lippert's translation, however, continued in use until it was finally replaced by that of Max Kalbeck.

Subsidized Operas and Theatres in Germany

By GERALDINE DECOURCY

BERLIN, Nov. 5.

ACCORDING to a recent official report, there are now 156 subsidized theatres in Germany. This figure includes all operas and theatres subsidized by the national government and the different German states and municipalities.

In addition there are fifty-seven private theatrical enterprises operating under a license issued by the Reichs Theatre Chamber but without financial assistance from any official source; twenty-nine repertoire companies on tour in the outlying districts; seventeen ensembles playing special guest performances in different cities; thirteen peasant theatres with professional singers and actors (mostly Bavarian) which play in the different German watering places during the season and tour the smaller towns during the rest of the year; ninety-seven repertoire organizations that play only in villages and very small towns; twenty-nine Low German repertoire companies playing only in the Low German dialect, and about 100 special companies giving performances in the open air theatres such as those in Augsburg and Heidelberg.

With the exception of the private theatrical enterprises, practically all the rest receive official financial assistance from some subsidiary department of the Theatre and Music Chambers.

Subsidized Light Opera in Munich

The Theater am Gärtnerplatz in Munich which was recently acquired by the State of Bavaria has been entirely rebuilt and modernized and was reopened on Nov. 20 as the first state subsidized light opera theatre in Germany.

The original theatre dates from the year 1865 and was run as a private undertaking until it was closed by the government in April 1936. The audi-

torium now seats 900 and the stage has been enlarged and equipped with the most modern appliances. All the dressing rooms have been equipped with private baths and showers, including those for the ballet.

The theatre is under the direction of Oscar Walleck, Intendant of the Bavarian State Theatres, who has appointed Dr. Alfred Walter, stage director, and Herr Lippert of the Bavarian Landes Orchestra, general music director.

Among the works to be presented in the coming season are 'Fledermaus', 'Ball an Bord' by Walter Bromme, 'Oie Kosakenbraut' by Czajaneck and 'Das Land des Lächelns' by Lehar who has just added a ballet, an aria for soprano and a wedding march to the original score.

Among the many famous names previously associated with this theatre are Katharina Schratt, the friend of Emperor Franz Joseph; Ivette Guilbert, Adele Sandrock, Friedrich Haase, Friedrich Mitterwurzer and the Meiningen ensembles.

Operas for Florentine May Festival

Works announced for the coming May Festival in Florence, which will take place from April 28 til June 12 of next year, include Verdi's 'Simone Boccanegra' and 'Aida'; Malipiero's 'Antony and Cleopatra'; 'Die Walküre' in the open-air in the Boboli Gardens; 'L'Isola Disabitata' of Haydn, with the 'Amfiparnasso' of Vecchi. The Vienna Staatsoper will present 'Euryanthe'; the Budapest Staatsoper, 'Ritter Blaubarts Burg' by Bartok; 'Spinnstube' by Kodaly and 'Die Flamme' by Respighi. A concert program by the Berlin Philharmonic under Furtwängler is scheduled. Conductors whose engagements have been confirmed by Mussolini include Elmendorf, Gui, Klemperer, Rossi and de Sabata.

PRAGUE OBSERVES 'DON GIOVANNI'S' 150TH YEAR

Gala Performance of Mozart's Masterpiece Conducted by Vaclav Talich—Modern Settings in Old Nobility Theatre Surprise Beholders

By H. H. STUCKENSCHMIDT

PRAGUE, Nov. 6.

FOR one week Prague was dazzled by rays of the light from the genius who so frequently and gladly stayed here. Exactly 150 years ago Wolfgang Amadeus Mozart composed his 'Don Giovanni' in the picturesque rococo gardens of the Villa Bertramka as a beloved guest of his friends, the Duschek family. The anniversary of the premiere, the 29th of October, became the centre of a series of music days combining all the capacity and the tradition which the Czechoslovakian capital has accumulated and cultivated for centuries. The members of both opera houses, German and Czech, rivalled one another in their efforts to lift these days out of the everyday sphere and to make them a beautiful and lasting memory for all the participants. Guests from all parts of the globe were present, and several official and private receptions (one of them by the Lord Mayor, Dr. Petr Zenkl, in the splendid rooms of the Civic Library) took care that the personal relations were not neglected.

On the date of the anniversary a gala performance of 'Don Giovanni' took place in the ancient Ständetheater (Nobility Theatre). The marvellous rococo building is situated in the romantically entangled lanes of the Prague old city. It was erected in 1781 by a musical and theatrical enthusiast, Count Anton Nostitz-Rieneck, and along with the Tetrofenice in Vienna, is one of the most beautiful theatres of its epoch. Here Mozart conducted the rehearsals and performances of his masterpiece, and twenty-six years later Carl Maria von Weber became director of this house. For this festival the room was decorated with precious carpets and fresh flowers; the assembled audience radiated all the splendor of eminent men and beautiful women.

Masterpieces of Modern Setting

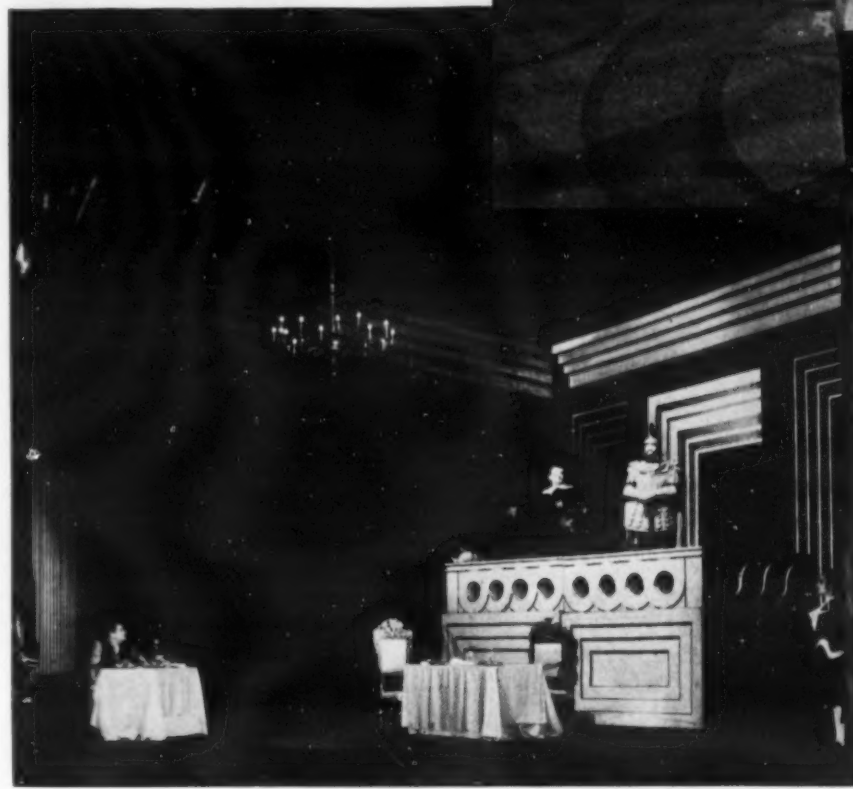
The performance was a surprise to everybody. One had expected an interpretation of conservative character and in the spirit of the Mozart epoch. Instead, one was confronted by a manifesto of new theatrical conception which perhaps nowhere is followed with more talent than in Prague. (Two avantgarde-theatres exist here; they play every night for large audiences and show the most daring experiments of French, Russian, American and Czech art!) The sets, by F. Muzika, are little masterpieces of modern scene-setting. They start from the fundamental patterns of cubist ornament: circle and right angle, and with the most advanced means, even with suggestions of surrealist ideas, create an atmosphere of compelling power. The particular coloristic sense of the painter adds costumes which in no detail offend against the style of the Mozart epoch and yet agree with the modern décors. To be sure, also, in the figurines every outward naturalism is avoided. The county-folks around Zerlina and Masetto are dressed by no means rustically but rather stylishly.

Since this stage lacks all modern technique, the regisseur Luděk Mandaus invented for the numerous changes of

scenery an entr'acte curtain which is closed every now and then by two pages in livery, and serves as background for certain ensembles. Thus, for instance, the Trio of the Masks steps before this curtain behind which, meantime, the new scenery can be prepared. By this means the boring intervals between the numbers are avoided and the whole performance gains tempo and consistence.

Vaclav Talich Conducts

The leading spirit of the evening was Vaclav Talich, chief of the Prague National Opera and conductor of the Czech Philharmony, doubtless the most important conductor this city has produced for generations. It is rumored that he had been preparing this 'Don Giovanni' from May on. The result made it seem



Above, Scene from Second Act of Strauss's 'Arabella' in its First Prague Performance. Harriet Henders, American Soprano, Sang Arabella. Theodor Scheidl Was the Mandryke

At Left, Last Scene of 'Don Giovanni' as Given in the Old Nobility Theatre in Prague Where the Opera Was First Produced by Mozart 150 Years Ago. Leporello Is Seated at Table; Don Giovanni, Shown on Balcony Beside Statue of Don Pedro

As a conclusion and grandiose climax of the festival Bruno Walter conducted a Mozart concert by the Vienna Philharmonic. In the E Flat Minor Symphony he raised the incomparable orchestra's playing and his own infinitely differentiated conducting to a musical exploit for which a highly impressed audience gave rapturous thanks. As his own soloist he played in the first part of the concert the D Minor Concerto.

Tibbett Sings in National Theatre

A sensation in the Czech National Theatre was the local debut of Lawrence Tibbett as Rigoletto. Verdi's most demoniac figure seems musically and theatrically heightened by this eminent artist. In unusual mask, with blond beard and younger than the custom, Tibbett rose to increasing power of expression. The climax of the evening, both vocally and scenically, was the C Minor Aria in the second act, 'Cortigiani', an eruption of a long suppressed feeling. The artist was cheered by tempests of applause.

The German Opera House began its season with a charmingly staged performance of 'Oberon'. But the great success was brought by the Prague premiere of Richard Strauss's 'Arabella'. This was an event of great artistic importance and was a surprise even for those who had attended the first performances in Dresden and Berlin. The title role was sung by Miss Harriet Henders, the young American soprano, who thereby placed herself in the first rank of the singers of her genre. Her clear, well controlled voice, whose beauty wonderfully gains towards the upper region, reflects the Strauss cantilenas with compelling expression. Breath, disposition and tone are equal to all the claims of the difficult part. As an actor, too, this artist convinces in all nuances

(Continued on page 38)

likely. It was of rare musical precision and a model Mozart performance in this respect. But far beyond this outward correctness Talich's reading leaves the impression of a totally conscious and deliberate conception. The tempi, the dynamic effects and the phrasings prove a tendency toward a new interpretation of the immortal score. Even where one cannot fully agree, particularly in the tearing haste of some allegros and prestos, one is impressed by an imposing achievement. The romantic conductor Talich in a long and steady development has found his way to Mozart.

Vilem Zitek sings Giovanni in a mephisto-like mask, very dramatically and with extraordinary sense for the music. The serenade and the final scene are climaxes of his achievement. Unfortunately the champagne aria is sung in a time which perhaps could be executed in Italian but not with the abundant consonants of the Czech translation.

Luděk Mandaus, the lively singer of his servant Leporello, is also the ingenious director of the performance. A commander of imposing bass-power is Stanislav Muz. The part of Ottavio, because of the great tenor scarcity of the Czech stage could not be better cast than in the person of Jindřich Blazíček. For the three sopranos the beautiful voices of Zofie Napravilová (Donna Anna),

Mila Kočová (Elvira) and Ota Hořáková (Zerlina) were available. After the tragic end of the hero there is added the conciliatory sextet, and while the cast sings it in the front of the stage, the lights begin to shine and gradually illuminate the room with festive brightness.

The German Opera, in the course of the Mozart week, put on a revival of 'Zauberflöte' under the baton of Karl Rankl and a charmingly playful performance of 'Konstanze und Belmonte' ('Entführung') under Fritz Zweig. In both performances the young tenor Kurt Baum proved himself a singer of taste, intelligence and excellent technique. Harriet Henders as Pamina and Rose Book as Konstanze were his congenial partners.

Among the concerts a performance of the 'Requiem' with the Radio-journal orchestra and the splendid Radio choir under K. B. Jirák may be mentioned. The quartet was sung by Zdenka Spáčková, soprano; Risé Stevens, contralto, and Messrs. Chorovič and Visegonov from the Czech Theatre. Wanda Landowska, too, devoted a cembalo recital to Mozart. In the Villa Bertramka on a dreary autumn afternoon there was a serenade of wind instruments supplemented with guidance through the rooms where Mozart had lived.

TIBBETT THRI

In First Foreign Tour

***May
1937
To
November
1937***



LONDON — Concert

The style was the servant of the man and the man was singing because his heart was full. The climax, the moment of unforgettable magic occurred in "Drink to me only." Here was the sheer loveliness of song, the notes floated on the air as effortlessly as little clouds, the whole voice warm with a kind of devotional wonder. I cannot hope ever to hear it more beautifully sung.

Evening Standard, October 25, 1937.

PRAGUE — "Rigoletto"

TIBBETT is an artist of a strong and individual personality . . . his voice is a splendid, sparkling baritone of even beauty, clear and musicianly. His tone production is impeccable, his breadth of phrasing astounding. From the depths of the bass notes to the heights of the F, there is no break in his register, his voice fills the hall and even in the finest piano carries over ensemble and orchestra. Drawn along individual histrionic lines, Tibbett's "Rigoletto" rises forcefully to a thrilling, dramatic climax . . . an achievement bearing the hallmark of genius.

Prager Tagblatt, October 8, 1937.

BUDAPEST — "Rigoletto"

Superhuman is his "Rigoletto," vocally as well as histrionically . . . his voice masters everything, with compelling power it rises from warm depths to a ringing brilliance in the high register. It expresses love and plaintiveness in beautiful headtones, it threatens and sneers with chilling impressiveness. In all registers it proves its marvelous perfection. Tibbett, the great singer is not less a great actor. Forceful, invoking our compassion just as compellingly as our horror, suggestive, cunning and unbelievably varied in his gestures and facial expressions, this Rigoletto forces us to follow him through the entire gamut of all emotions. This Lawrence Tibbett, indeed, is a great, majestic singing actor and majestic, too, was the response he received from his audience.

Peater Lloyd, October 12, 1937.

GLASGOW — Concert

He proved that his power as a vocalist is remarkable, the fine quality of his voice, his easy diction and his ability to negotiate long phrases were always at his service . . . Mr. Tibbett yields nothing to anyone in genuine cleverness of impersonation.

Herald, November 5, 1937.

ILLS EUROPE!



LONDON — "Otello"

Lawrence Tibbett combines the two arts of acting and singing with a skill that made him the central figure of the performance . . . he inevitably swept the audience to the heights of enthusiasm.

Times, June 29, 1937.

PARIS — "Otello"

LAWRENCE TIBBETT belongs to the race of the grand lyric tragedians. He has given us an incarnation of Iago etched in sharp relief. By artifice of custom he impregnates the role with a Mephistophelian esprit, and its satanism is just as much in keeping with the character as the cunning which he expresses with his adroit gestures and sly demeanor. He is endowed with an admirable voice which he uses with supreme art. His phrasing has an extraordinary suppleness and charm. Perfect taste governs his interpretation. One admires the wide variety of his resources, from the fierce violence of his famous credo to the whispered infiltration of venom into Othello's ear. This is truly great art!

Excelsior, October 9, 1937.

STOCKHOLM — "Rigoletto"

What a singer, what an artist, what a "Rigoletto"! Tibbett's "Rigoletto" was not merely a mask and a hunchback like so many others, but with thrilling intensity, the artist chiseled out a human fate and with a marvelously skillful dramatic instinct built up this part into a living, pathetic figure. One sat entranced before this creation which gripped and moved and perturbed and charmed and chilled one with enthusiasm and with compassion and gave one a feeling of jubilation, because here at last was an artist who performed the incredible and impossible, because who ever could believe that "Rigoletto" could make such an impression.

Aftonbladet, Sept. 25, 1937.

VIENNA — Concert

TIBBETT scored a great success on the opera stage, but on the concert platform he fascinated us. The enthusiasm was well founded. This American is a great outstanding artist, amazing is the scope of his talents, there is no branch in the vocal arts which he doesn't master with such a nonchalant ease, as if it were his own specialty. This applies to mezzo voice as much as to his head tones or his fortissimi. The tenor-like brilliance of his high register exerts a tremendous effect and in the low depth his voice is of an astounding rich volume, able to supply dramatic accents. But Tibbett is not only a master of vocal technique, he knows more. There doesn't exist an interpretive style which he does not master thoroughly.

Now one thinks that a dramatic Italian bravura aria is his own domain, now, in a song of Brahms or Strauss one would like to swear that he never did anything else but to interpret the most subtle secrets of the German lieder. With what vocal delicacy he brings to light the most tender emotions. He, Tibbett, knows everything, he moves us and he is always interesting, gripping and fascinating.

Echo, October 20, 1937.

COPENHAGEN — Concert

TIBBETT showed himself to be a great and distinguished singer of the highest order, a modest artist, but genuine and natural. Certainly Tibbett is one of the few really great ones. America's greatest baritone needs not to show off how great his voice is, nor does he need to pose, he just has to be simply Tibbett, an excellent, noble and outstanding singer. Particularly noteworthy is his flexibility, versatility, his intuitive genius of finding the genuine in both the great and the small things.

Politiken, Sept. 16, 1937.

OSLO — Concert

One could write page after page about TIBBETT's art of singing without being able to give a thorough description, because indeed, it is indescribable. It is not only his mighty, incomparably beautiful voice which thrills his audiences, not only his brilliant virtuoso musicianship, not only his unbelievably clear enunciation in the different languages in which he sings, but the secret of his art may be the fact that he is a great artist with a rich fantasy, a virile human being with his soul and his heart in the right place, a powerful personality, a joyful and exuberant man. His singing is extremely simple and natural and just that makes it so indescribably gripping.

Nationen, Sept. 22, 1937.

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FURTWÄNGLER CONDUCTS 'TANNHÄUSER' IN BERLIN

Scenic Artist 'Dips His Brush in Summer Sunset'—Performance Livens Sluggish Opera Season, Though Furtwängler's Conducting Disappoints

By GERALDINE DECOURCY

BERLIN, Nov. 20.

DURING the latter half of October the Berlin garden of opera did not exactly "flaunt in gay parterres" in its customary and excellent way. The efforts expended were strenuous and the visual ornament boasted its usual sumptuousness, but it all failed to set aglow anything warmer than conventional toleration until Furtwängler's 'Tannhäuser' came on the scene, and then everybody went wild.

Whether this noble temptation to see too much in everything that Furtwängler touches had grounds of justification in this instance must remain an open question. As far as Professor Preetorius's exquisite sets were concerned, the enthusiasm was warranted, for these deserve to be ranged alongside his 'Orpheus' and 'Tristan', those two certain glories of the State Opera. The wonderful Elizabeth of Tiana Lemnitz also belongs on this positive side. Beyond that we unfortunately strike the shifting sands of controversy.

First of all, Furtwängler proved a bit of a disappointment, perhaps for the reason that on the eve of the performance, Victor de Sabata conducted the 'Tannhäuser' overture in his Philharmonic concert and illuminated such unknown wonders to the listening multitude as to deaden the edge of any other performance for years to come. Through the transparency, the ravishing portamenti and the liquid flow of it all, the effect was more than magnificent.

A Curious and Taxing Contrast

In comparison with such transcendent beauty Furtwängler's performance suddenly struck the ear as sounding brass and tinkling cymbals, with every fortissimo raised to its full power. Purposely, in contrast? It is impossible to say. At all events, the conception was a new one. In the third act he struck an extremely slow and stately pace and though there were infinite nuances within the pattern, the "strict Procrustean gait" that he maintained without a hair's breadth variation must have taxed the singers as much as the audience.

But to return to the beautiful scenery.



Scene from 'Pagliacci' Newly Staged at Berlin State Opera by Bruno von Niessen. Hilda Scheppan Was the Nedda; Franz Voelker, the Canio

The Venusberg was a shimmering vision of pale blues and greys melting together like distant mists that finally closed in on Tannhäuser and Venus in a marvellous back drop of frosted leaves in tempora tones from blue to pale pink. And for once we saw a Venus seductively attired in a diaphanous vestment that held captive all the hues of flame. The eye could have feasted indefinitely on the lovely scene as the dancers in their girdles of glistening sapphire leaves passed in and out of this rainbow of color. The second act had the same voluptuousness of color, as though Preetorius had dipped his brush in a summer sunset. Gorgeous, all of it, and endless in its subtlety and fine detail.

The second and last scenes were traditional except that the image of the Virgin was replaced by a square sacrificial stone that might once have held Druidical fires in the depths of the Black Forest. Just why this flagrant departure from the traditional in a performance that otherwise signally emphasized it, it is hard to fathom unless as a subservient gesture to the Wotan cult of certain official extremists. The evening star was also missing in the firmament and in compensation

therefor we experienced a twilight that slowly and imperceptibly enveloped the scene. It may not have been according to the book, but it was magical and beautiful and a veritable honor to the lighting apparatus of the State Opera.

Heinrich Schlusnus gave us a noble Wolfram and Frida Leider and Max Lorenz as Venus and Tannhäuser were his just peers. But what mere adjectives can do justice to the Elizabeth of Tiana Lemnitz! This beautiful voice, this superlative vocalism, this absolute supremacy of the technical and the interpretative in which the very economy of gesture lent the whole a spiritual grandeur! It was wonderful, and although Furtwängler's orchestra contributed much to the effect, Lemnitz remained unique in the perfection of her performance and her triumph.

In this production the State Opera unfortunately abandoned the Paris for the German version, which is now running in Berlin's three opera houses. The equipment of the State Opera would seem to predestine it for the Paris version but nowadays wisdom often cries out in the streets and no man regards it.

The intentions of this same institution in reviving 'Mignon' were the purest in the world and it was evident that no end of trouble had been taken in the technique of production. Nevertheless it turned out to be the Dead Sea fruit that always falls to the lot of the entrepreneur who allows his wiser judgment to be forced into a corner by other than artistic considerations. When Jove commands, even Tietjen is helpless.

Werner Egk was chosen gardener for this romantic blossom, and since this uncompromising young artist sees no health in sentiment, either of the past or of the present, he would have succeeded in giving its foliage an up-to-date box-hedge cut if the orchestra had not flown away from him on the wings of its memories.

The Mignon was Miss Lisa Perli of London, admirable in her negotiation of sung German though a trifle too British in the dialogue to escape amused comparisons with popular local imitations of Oxford German. She looked

Tiana Lemnitz Triumphs in Part of Elizabeth—Dusolina Giannini Heard as Santuzza—Mozart at the Volksoper—Concert Season in Full Swing



Tiana Lemnitz as Elizabeth; Josef von Manowarda as the Landgrave, in the New Production of 'Tannhäuser' by Professor Preetorius at the Berlin State Opera

the part to perfection, but a bad cold, the conductor's tempi and the accent gave her the unfortunate status of a liability. Erna Berger sang a beautiful Philine, and with Marcel Wittrich managed to salvage what fragmentary appearances were left.

Then followed 'Cavalleria' and 'Pagliacci', splendidly staged by Bruno von Niessen, recently appointed Intendant of the Opera at Kaiserslautern. As usual he placed the principal stress on realism and injected numerous little novel touches in scenery and action that brought spirit to works which so easily slip back into the banal. Franziska von Dobay, the Santuzza of the first two performances, was not quite worthy of her background but 'Pagliacci' eradicated this solitary blot through the charming Nedda of Hilda Scheppan and the wonderful singing of Franz Voelker, who was in Caruso form. Dusolina Giannini's Santuzza in the later performances brought the productions to the pitch of customary excellence.

The German Opera having expended colossal energy on 'Don Giovanni', settled down to such simple fare as Marschner's 'Holzdieb', a miniature 'Freischütz' that enjoys high standing at present. The keynote of simplicity was struck and held, and lent the encounter a charm that went admirably with the tunefulness and unpretentiousness of what is little more than a cur-

(Continued on page 38)

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DEBUSSY: A Portrait and an Analysis

The man and the Artist Re-Studied In a First American Biography

By LESLIE HODGSON

AT last the first American biography of Achille-Claude Debussy has appeared, American not only in having been written by an American but also in the judicious objectivity of its point of view, a detachment not to be expected in the writings the years have brought forth from the composer's countrymen. It is American also, but more essentially reflective of the author's characteristic style, in the setting forth of the salient features of the French composer's life and the evolution of his art in so lucid and logical a fashion as to enable the reader to put his finger on the concrete information he wants, of whatever nature, with a minimum of effort. Its significantly green cover, an index in its very color to one of the subject's predominating tastes, bears the title, 'Debussy, Man and Artist.' The author is Oscar Thompson, music critic of the New York Sun, widely known both for his informative daily writings and for his other books on music, and the book is published by Dodd, Mead and Company, New York.

Because of the model lines on which the author has assembled his comprehensive biographical and discursive material and the non-partisanship of his treatment of his subject this work would seem undoubtedly to be entitled to the distinction of being the most eminently readable Debussy source-book yet published in any language. A discretion perhaps all too considerate has left wide gaps in most of the other published discussions of the great French Impressionist's life and work, but in the Foreword in which he acknowledges indebtedness to recent foreign biographers and others for factual and anecdotal material, Mr. Thompson makes clear his point of departure, that "the time for personal, social and moralistic aspersions of any kind having long since passed, nothing that may be disclosed at this date can tarnish his memory or cast any shadow on anyone who bears his name." He thereupon places the composer under the microscope of the objective but sympathetic historian and analyst, as who should say, "Here is the man—take him for what he is. And here is his music."

Mr. Thompson does not plunge at once into the biographical details, in the stereotyped order of procedure. Instead, he first gives us a "close-up" of his subject as man and as artist. His opening statement would at once pinion the attention of the most casual browser: "Something feline in his nature was noted, again and again, by those who knew Achille-Claude Debussy. He was catlike and solitary, as he was artistic and amorous" (an apt alliteration, perhaps only too valid in the case of musical subjects of biography, in general). And from that moment the browser would be an absorbed reader through the chapters that follow.

Fascinated by the Color Green

Even when, after limning a life-size portrait of his subject, he begins to scan his life and career in detail, from his birth on August 22, 1862, to his death from cancer on March 25, 1918, while France was still in the grip of war in its most ghastly aspects, the author keeps the personality of the man ever in view. He dwells, for instance, on the lifelong obsession that the color green held over the composer by way of introducing the background of his debut on the world's stage, Saint-Germain-en-Laye, as "the town that nestles in the heart of the verdant Ile de

France." And we are to learn eventually that in his passion for green Debussy not only lost his heart to a lady with eyes of that color but even pilfered a green necktie from a friend on one occasion. Incidentally, in view of his never-ended

the second with Emma Bardac, have been freely discussed from time to time, we are now introduced also to Gabrielle Dupont, the Gaby of the green eyes, who was Lily-Lilo's immediate predecessor in his affections, though without the sanction of the Church or the Law. The winsome Mme. Vasnier, with the sweet



At the Sea-Shore—the Debussy of 'La Mer'.
The Little Girl Is His Daughter, Chou-Chou



harassing struggle against economic odds, the teaching of some esoteric philosophies that the vibrations of green are conducive to material prosperity encounters an eloquent exception in his case.

As child, as boy with the "double front," or bulging brows, and as man with the penchant for wide-brimmed cowboy hats, a shade too small, the French composer is vividly pictured for us. The special personal influences that helped to mold him and shape his life follow in succession: the associations with Mme. Mauté Fleurville, a Chopin pupil, whose preparing the nine-year-old boy for the Conservatoire effectually dissipated his father's fond dream of sending him to sea; with Mme. von Meck, Tchaikovsky's never-met friend, as a music-making member of whose entourage he spent Summers in Switzerland and Russia, teaching her children and falling in love with one of the older ones, and traveled to Italy; with the Vasniers, Paris architect and his musical wife; and with his various café friends, Symbolist poets and Impressionist painters; finally, his marriage with Mme. Bardac, which alienated many friends, and his devotion to his little daughter Chou-Chou, his only child, who died at fourteen just a year after his own death.

Not before have the romantic elements that loomed so large in his life been handled so frankly and unbiasedly. Whereas his two marriages, the first with the pretty midinette, Rosalie Texier, his Lily-Lilo,

voice, Gaby with eyes of the fatal color, Rosalie Texier and Mme. Bardac are regarded by Mr. Thompson as having inspired the only affairs of the heart that played any real part in the composer's life. Lily-Lilo's attempt to commit suicide when he eloped with Mme. Bardac is a heart-gripping little story, with an added poignancy in view of her original objection to marrying him on the ground that it might not be to the best interests of his artistic welfare, while scarcely less pathetic is the picture of this faithful soul listening from an inconspicuous corner to lectures on his music at the Sorbonne nine years after his death. But the legend that she was the original of 'Mélisande' is disposed of by the evidence that all but the orchestration and the interludes of the music drama had been put on paper before the composer ever met her.

Debussy the Bohemian

Debussy the Bohemian, who "relished late hours in places where painters, writers, stage folk and musicians congregated," is shown dining with Clemenceau, Gabriel Fauré, Dukas, Lalo and others at the Chateaubriand restaurant on a historical evening in 1908 when the Tiger's "great ministry" fell. He haunted the Chat Noir and the Chez Weber, while the Brasserie Pousset, "a veritable stock exchange of news in the after-theatre hours," was another of "the eating and drinking places that came to know well the soft pad of his



Debussy with His First Wife, Rosalie Texier



Debussy with His Second Wife, Emma Bardac

step; and that, by no means, an always unaccompanied pad. Beside it clicked the step of Gabrielle Dupont or Rosalie Texier." This Debussy of the cafés is described as the Debussy of the black beard and the mop of curly black hair that fell over one eyebrow, of medium height, short-legged and large of trunk, with wide shoulders; feline in movement, and somewhat gypsylike, with a passionate strain discoverable under his lethargic manner.

In tracing the evolution of Debussy's aesthetic, Mr. Thompson recounts the experiences of the refractory student during his eleven years at the Conservatoire, eleven years of plaguing his teachers, or most of them, with unheard of successions of unrelated chords, parallel fifths, unresolved dissonances and cadences gone askew, and then dilates upon his reactions to his incarceration, as he regarded it, in the Villa Medici in Rome, as a Prix de Rome winner, for a little more than two of the three years there to which he was entitled; and his conflicts with the jury in France to which he was required to submit a work every year of his residence there. It was in Rome, however, that he became the most ardent of Wagnerites through study of the score of 'Tristan und Isolde,' and it was there, at Sgambati's house, that he met Liszt and received an abiding impression of his playing. And it was in one of the churches there, too, that he, who always proclaimed his immunity to religion as traditionally conceived, was profoundly moved by the great sacred polyphonic works of Orlando di Lassus and Palestrina.

After his return from Italy there were the two Bayreuth visits and the special spell of 'Parsifal,' though he was soon to shatter the thralldom in which Wagner held him at this time. Any substantial bearing that his earlier visits to Russia might have had on his musical development is practically discounted. But the influence of the Symbolism of Stéphane Mallarmé and his school of poets was of paramount significance and so the subject is exhaustively examined.

Having in a sense crystallized his aesthetic, Debussy was thenceforth to pursue it undeviatingly. 'L'Après-midi d'un faune' was to be one of the most efflorescent results of his association with Symbolist
(Continued on page 36)

MUSIC: Transcriptions, Carols and Choral Works Appear

SZIGETI AND HEIFETZ MAKE NEW VIOLIN TRANSCRIPTIONS

BY way of injecting further variety into the violinist's repertoire, both Joseph Szigeti and Jascha Heifetz have been making more transcriptions for their instruments, and these have now been published by Carl Fischer, Inc.

Mr. Szigeti reveals an experienced hand in transcribing the Arioso that constitutes the slow movement of J. S. Bach's Piano Concerto in F Minor and, also, in a less ornate form, the opening Sinfonia of the 156th Church Cantata — one of those intriguing instances of the great Leipzig cantor's plagiarizing from himself. The transcriber has made of it a violin piece for the G and D strings to rival in loftiness of mood and possibilities of tonal eloquence the famous Air in D.

The beautiful Norwegian song 'Snow' ('Sne') by Sigurd Lie has also been transferred most successfully to the violinist's domain by Mr. Szigeti, and not only the concert version but also a simplified version of it is published. Then he has made a most effective concert transcription of Weber's Third Sonata for violin and piano, consisting of an 'Air Russe' and a Rondo, and, in addition, has written a cadenza to the first movement of Mozart's Violin Concerto, No. 3, in G Major, in which he has created a spontaneous musical entity admirably consistent with the Mozartean spirit of the work.

For his new contribution Mr. Heifetz, whose published arrangements are now some thirty in number, has chosen the Prelude in E Flat Minor for piano by Rachmaninoff. On first thought this prelude would not seem to lend itself readily to the process of adaptation for a stringed instrument, and inevitably the character of such a composition must undergo something of a change in being adjusted to any instrument of entirely different sonorities, but to the credit of Mr. Heifetz's already frequently demonstrated resourcefulness he it said that it emerges as a decidedly effective violin piece, with its chromatic coloring intensified. And, incidentally, for an adequate presentation the piano part demands just as skillful and technically polished a performer as does the violin part.

ELEVENTH HOUR BRINGS MORE CHRISTMAS MUSIC

RELATEDLY comes a seasonal song for mixed voices entitled 'Christmas Day', with both words and music by Norman Fraser and published by J. & W. Chester in London. The composer has avoided the traditional manner and written a Christmas song having a modern harmonic feeling and a bit of restlessness in its frequently changing tempi and its shifting sense of tonality. On that very account it may be especially timely. It is well written in four parts, with a fugal bit in the middle stanza providing an effective

contrast to the straight harmonic choral work of the other stanzas.

'An Old English Christmas' is a pageant in one act written by Elizabeth and Eleanor Van Etten, introducing such individuals as a lord and lady of the manor, a master of ceremonies, a Lord Carol and a Lady Carol, besides the three kings, three shepherds, a choir of angels, waits, minstrels, and so forth, in costumes of the Elizabethan period. With its well-contrived verses, it is a felicitous little fancy pitched in a gay and festive mood that gradually evolves into a more devotional ending. And it serves as a logical framework on which to festoon a baker's dozen of such traditional carols as 'The Boar's Head Carol', 'The Roast Beef Carol', 'The First Noel' and others in the library of its publishers, the E. C. Schirmer Music Company of Boston. It is primarily for the use of schools, and directions are given for fashioning effective stage settings by very simple means.

CAROLS MADE EASY FOR CHILDREN'S USE

SEEKING to bring the most popular Christmas carols within the playing capacity of young piano pupils by writing them in the easiest keys, while at the same time placing them in the most comfortable pitch for young voices, Frances Williams has arranged ingeniously simplified versions of nine favorites that are issued individually and Bernard Wagness has made a collection of seventeen within one cover. For both sets the publisher is Harold Flammer.

Miss Williams's series, published in a uniform, gaily illustrated, Christmasy cover, embraces 'Silent Night' and 'Jingle Bells' paired, 'God Rest You Merry, Gentlemen', 'Good King Wenceslas', 'The First Noel', 'O Come, All Ye Faithful', 'Joy to the World', 'Away in a Manger' and 'Deck the Hall'. In the Wagness book the piano part is even more simple, being written for the most part in only two lines, thus sacrificing a little of the harmonic fullness preserved to some extent in the Williams series. To the carols already included in that group it adds 'I Saw Three Ships', 'Hark! the Herald Angels Sing', 'O Little Town of Bethlehem', 'O Christmas Pine' (otherwise, 'O Tannenbaum'), 'It Came Upon the Midnight Clear', 'Jolly Old Saint Nicholas', 'Winds Through the Olive Trees' and 'We Three Kings of Orient Are'. The book is replete with attractive illustrations. The bringing out of these simple versions is a happy inspiration and a timely one, meeting a long-felt need.

CREATIVE PIANO METHOD FOR MODERN TEACHERS

PIANO teachers casting about for a modern approach that will vitalize from the start the study of music for the children of today will do well to examine carefully the method evolved by William O'Toole as 'Creative Piano Technique' and published in New York by the Creative Music Publishers. The equipment embraces 'Creative Piano Technique, Book I', consisting of Note-Key-Tone Stories, a Teacher's Manual for this book, a Creative Keyboard Chart, an envelope of printed

notes for a Note-Key Game, and a 'Fairy Suite' of four easy piano pieces with a modern slant.

This system, as Mr. O'Toole points out, attempts to fuse technique and musicianship in the learning process by training muscle and ear on an aesthetic basis. Rhythm and dynamics are made the basic technical aim instead of a preconceived "good" position or an evenness of time and tone. And original composition and improvisation are made the real aim in teaching musicianship "because a feeling for form, pianistic style, inherent musical worth and confidence in one's creative powers are cultivated."

On the sound premise that learning the language of music should follow the same procedure as that of learning a spoken language an interesting and suggestive comparative table has been worked out paralleling the experiences of the child in gradually learning speech and in learning the language of music, in five successive stages, labeled, in order, Sensation, Vague Meaning, Definite Meaning, Expression, and Recognition and Use of Written Symbols.

The four musically interesting pieces of the 'Fairy Suite', entitled 'March of the Dwarfs', 'Cinderella at the Ball', 'Elves at Play' and 'Rainbow Fairies', graded from 2 A to 3 A, are a logical outcome of this plan of teaching in the more expanded harmonic feeling they presuppose than is to be found in the more stereotyped teaching material of the same grades.

This approach is not only in step with the thought of today in forward-looking pedagogical circles, but it has all the aspects of pointing the way for progressive teachers who recognize the vital importance of encouraging children to create music themselves almost from the outset.

MORE NOTEWORTHY NOVELTIES FOR VARIOUS CHORAL GROUPS

ADDING to the year's already opulent harvest of new choral works, the Galaxy Music Corporation has now augmented its own very substantial contribution by a number of exceptionally worthwhile original compositions and arrangements for choral groups of various classifications.

There is, for instance, a notably beautiful setting for mixed voices by Arthur Bergh of an anonymous poem from Davison's Poetical Rhapsody of 1602, 'How Can the Heart Forget her?' a setting that has spontaneous flow of line and bodies forth all the delicate grace and tenderness of the text. And another setting of graceful line and somewhat whimsical fancy is that of Tennyson's 'Mimie and Winnie' made by Ruggero Vené for a three-part chorus of women's voices. For men's voices there is a galloping song by Keith Crosby Brown, 'The Cowboy's Life', a setting of words attributed to James Barton Adams, rapid-fire music for a red-blooded chorus to sing with dash and abandon. Then for mixed choruses there is Wilhelm Schaffer's humorous 'Little Jack Horner', which eventually makes itself something of an amusing nuisance through persistent repetition of the nursery rhyme.

Besides these there are fine arrangements of the lovely French-Canadian folk-songs, 'Whence, O Shepherd Maiden' and 'I Have Culled a Lovely Rosebud', by William H. Anderson for men's voices and also of the former for women's voices, of Kosti Vehanen's arrangement of the 'Little Finnish Folksong' by Mark Andrews for men's voices, and of Dvorak's 'Songs My Mother Taught Me' by Arthur Hall, likewise for men's voices, with a soprano or tenor solo.

And the firm has also added to its sacred choral works an effective prayer for mixed choir, 'O Lord, Support Us', by G. Darlington Richards, and an adaptation by Reginald Sweet of César Franck's devoutly beautiful 'Dextera Domini' for mixed voices under the title, 'Bless the Lord'. The adaptor has made the anthem available to Protestant churches by supplying an English text in addition to the original Latin. And

for it he has drawn upon other passages from the Psalms since, as he points out, "no literal translation of the Latin could be made to fit the natural rhythmic stresses of Franck's music."

SICILIAN FOLK-TUNES IN WORK FOR MEN'S CHORUS BY BIMBONI

OF far more than ordinary significance to men's choruses and glee clubs is the appearance of a 'Sicilian Rhapsody' for



Alberto Bimboni

men's voices by Alberto Bimboni. This is a somewhat extended choral work for a miscellaneous program, the sort of thing with which either the first or second half of such a program may be brought to a telling climax. The publishers are the Galaxy Music Corporation.

Taking for the text a poem by Lorraine Noel Finley that pictures a festival in a Sicilian village, Mr. Bimboni has based his composition mainly on two Sicilian folk melodies of contrasting character, treating them freely to meet the exigencies of his scheme. The first, in triple rhythm, gives way before long to a very snappy, dancing, even rollicking one in two-four time, with more elaborate individualization of the different voice parts and a resultant "chattering" effect in places that every audience will relish.

The effect of the presto-prestissimo finale is adroitly prepared by a long pause on the subdominant chord. Brilliant as is the ending, it could conceivably be even more thrilling if the first tenors were to sing high A's in the closing three measures instead of unison with other voices. Obviously this is a work destined to become a favorite with men's choruses and their audiences. The official time for performance is given as six minutes. L.

—BRIEFER MENTION—

Two Pianos

'Valse Tzigane', by Mischa Levitzki. The composer's own transcription of his graceful 'Gypsy Waltz', in which he has refrained from sacrificing buoyancy to brilliance. 'Mafiana' by Keith Brown, arranged by Morton Gould. A somewhat thickly scored but accentually interesting version of the popular Mexican song (Flammer).

'Arab Dance', by Ernest Harry Adams. An effective "characteristic" piece that creates the impression of being more difficult than it really is. 'In a Hong-Kong Garden', by Mrs. M. H. Gulesian. A pleasing piece in which the composer has succeeded in creating "atmosphere" without having recourse to the pentatonic scale (Schmidt).

Piano Solo

'Sanctify Us by Thy Goodness,' from J. S. Bach's Cantata, Op. 22. Arranged by Harriet Cohen. A commendable version of one of Bach's finest chorale preludes but not the equal of Walter Rummel's transcription. (London: Oxford. New York: C. Fischer.)

Piano Teaching

Five-Finger Sonatina, by Archibald Jacob. Simply written, with only one line for each hand, in three short movements, of which the closing Rondino is the best. On the whole, scarcely interesting enough for pupils of the grade obviously intended. 'Pooh Pieces', by Ruby Holland. An attractively illustrated set of four little pieces inspired by A. A. Milne's immortal 'Winnie the Pooh' stories. The appealing titles are 'Winnie the Pooh', 'Piglet', 'Kanga and Roo' and 'Heffalump'. (Oxford. New York: Carl Fischer.) L.

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BALTIMORE ENGAGES JANSSEN TO CONDUCT

Will Serve during Season for Schelling, Who Cancels All Engagements

BALTIMORE, Dec. 5.—Frederick R. Huber, municipal director of music, has engaged Werner Janssen, formerly assistant conductor of the New York



Werner Janssen, Who Will Conduct the Baltimore Symphony

Philharmonic-Symphony in the season of 1934-'35, as conductor of the Baltimore Symphony in place of Ernest Schelling for the present season.

Mr. Schelling, who recently suffered injury to an eye, is now in Switzerland, where his illness will force him to remain for at least three more months, necessitating the cancellation of all his American engagements.

Mr. Janssen, who is thirty-seven, was educated at Dartmouth College, and has conducted numerous orchestras besides the New York Philharmonic-Symphony, both here and abroad, will serve for the season. He will also have charge of the concerts for young people, in which he has had wide experience. The

initial concert will be given on Jan. 9 at the Lyric. Auditions for new members to strengthen the orchestral personnel will be held under the supervision of Mr. Huber, Bart Wirtz, assistant conductor, and Frank Gittelson, concertmaster.

NATIONAL SYMPHONY VISITS BALTIMORE

Kindler Conducts Williams's 'London' Symphony, Excerpts from 'Götterdämmerung'

BALTIMORE, Dec. 5.—The list of the National Symphony on Nov. 23 gave Hans Kindler ample means for demonstrating his highly trained group of musicians. A youthful spirit and eager enthusiasm imbued the reading of a Purcell suite, and Ralph Vaughan Williams's 'London' Symphony. Excerpts from 'Götterdämmerung' and the Rimsky-Korsakoff's 'Caprice Espagnol' gave evidence of the general tonal brilliance of the orchestra.

The Baltimore Civic Opera Company, Eugene Martinet director, plans the premiere presentation of Gustave Strube's operatic version of Frederic Arnold Kummer's play 'The Painted Woman', a stage production of a decade ago. The opera is given the title 'The Captive' and was composed by Mr. Strube recently. Its first performance will be given at the Lyric on Feb. 28.

Alexander Sklavarski, pianist, and a member of the faculty of the Peabody Conservatory, gave a recital on Nov. 19. The audience was large and applauded Mr. Sklavarski for his admirable interpretations. Rosa Ponselle, assisted by Stuart Ross, pianist, gave a recital at the Lyric Theatre on the same date under the management of William Albaugh. A large audience enthusiastically endorsed each interpretation.

The Baltimore Music Club gave its second Saturday afternoon program on Nov. 20 at Hecht's Auditorium. Celia Brace, Edith Rogers, Sara Feldman, Otto Franke, Rita Baker and Clara Ascherfeld played the Mozart Quintet, No. 5 in C, and the Beethoven Piano Quartet, Op. 16, in E Flat. Charles

David Harris, baritone, sang Lieder by Schumann and Strauss. George Bolek was the accompanist.

Stephen Deak, 'cellist and member of the Peabody faculty, with Pasquale Talerico, pianist, fellow member, and Leroy Evans as accompanist, gave a recital in the series of Friday afternoon artist programs at the Peabody Conservatory.

As its second program of the current series at Cadogan Hall on Nov. 3, the Bach Club presented the Kolisch Quartet. Mozart's F Major quartet, Schönberg's Op. 7, and Beethoven's Op. 131, were played with care and skill.

Kerstin Thorborg, contralto, with the assistance of Leo Miller at the piano, gave the program of the second Peabody Recital of the series on Nov. 5. This recital served to locally introduce the Swedish singer and her dramatic sincerity of style in readings of Lieder immediately established her locally.

The Baltimore Music Club, Mrs. G. Franklin Onion, president, began its season with a luncheon in honor of Mrs. Vincent Hilles Ober, president of the National Federation of Music Clubs.

FRANZ C. BORNESCHNEIN

CINCINNATI'S STUDENT ORCHESTRAS ARE ACTIVE

Conservatory of Music and College Ensembles Offer Programs—Handel Oratorio Given

CINCINNATI, Dec. 5.—The Conservatory of Music gave the second of its afternoon musicales on Nov. 14 with performances of Bach's Concerto in A Minor for four pianos and orchestra. Alma Betscher, May Estel Forbes, Leo Paalz and Martin Read, Jr., members of the artist faculty, participated, with the Conservatory Orchestra under Alexander von Kreisler. The orchestra followed this with a performance of Brahms's Symphony No. 4, a most commendable effort for a student ensemble.

The College of Music Orchestra gave its first concert of the year under the baton of Walter Heermann with a program consisting of Schumann's 'Rhenish' Symphony, a movement of Tchaikovsky's B Flat Minor Piano Concerto, with Irvin Zimmerman, Jr., as soloist, and Bartok's 'Slavic' Interlude. Debussy's 'Petite Suite' and Grainger's 'Scotch Strathspey and Reel'. These last were done in conjunction with the dance group of Ludwig Lefebvre, a member of the faculty. For the Grainger piece he devised a choreographic sketch called 'Ballade of the Drunken Sailor'.

The Oratorio Guild of the Baker-Hunt Foundation presented Handel's 'Judas Maccabaeus', under Sherwood Kains, director of the glee clubs and choruses at the University of Cincinnati, who has just returned from a year's leave in Europe. Christ Church Choir, Parvin Titus, conductor, sang Brahms's 'German' Requiem on Nov. 28. The Jooss Ballet danced for one evening under the auspices of the Artist Series; José Iturbi played a recital on Nov. 29 under the same sponsorship. F. Y.

Tito Schipa Begins Coast to Coast Tour

Tito Schipa, tenor, began a tour across the country with a concert in Boston on Dec. 5. He arrived from Europe aboard the Rex on Dec. 2, accompanied by his wife and their two daughters, Elena and Liana. Included in his itinerary are Jamestown, Chicago; Milwaukee, Detroit, Vancouver, San Francisco and Mexico City. Mr. Schipa will also appear with the Chicago Opera Company this season.

CHILDREN'S SERIES ENTRUSTED TO GANZ

Will Lead N. Y. Philharmonic's Young People's Concerts in Place of Schelling

Rudolph Ganz, composer, conductor and pianist, has been chosen to conduct the series of young people's concerts of the New York Philharmonic-Symphony



Rudolph Ganz, Who Will Conduct The New York Philharmonic's Series of Concerts for Young People

Society during the coming season, in place of Ernest Schelling, who has been forced because of an eye injury to cancel all his American engagements and remain in Switzerland to undergo an operation.

Mr. Ganz, who is president of the Chicago Musical College, has had wide experience in conducting children's concerts, for in the six years that he led the St. Louis Symphony, from 1921 to 1927, he gave concerts for children in more than seventy-five cities.

The opening date of the series will be entrusted, however, to John Barbirolli, who has prepared a program which enlists the services of Mishel Piastro, concertmaster, Joseph Schuster, first 'cellist, and Anselme Fortier, leader of the double-basses, as soloists. The first concert will take place on Dec. 18, the others in the series on Jan. 15 and 29, Feb. 12 and 26, and March 12.

The Paris Opéra-Comique is planning a revival of Charpentier's 'Louise' with new settings.



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PHILADELPHIA HAILS LOCAL BERG PREMIERE

**Krasner Plays Violin Concerto
With Stokowski Conducting
—Ballet to Appear**

PHILADELPHIA, Dec. 5.—Alban Berg's violin concerto and Sibelius's Fourth Symphony were of particular interest in recent Philadelphia Orchestra Concerts conducted by Leopold Stokowski. The none-too-well constructed program for the concerts of Nov. 18-19 in the Academy of Music listed:

'Fiesta en Sevilla'.....Albeniz
Transcribed by Stokowski
'Gymnopédies'.....Satie
Transcribed by Debussy
'Danse Macabre'.....Saint-Saëns
'Au Clair de Lune'.....Debussy
Transcribed by Stokowski
'L'Apprenti Sorcier'.....Dukas
Symphony No. 4 in A Minor.....Sibelius

The Albeniz piece (No. 3 in the composer's piano suite 'Iberia') was played in an orchestral version which afforded a fine show of tonal pyrotechnics and brought great applause from the audience. In the 'Gymnopédies' Debussy's

sensitive instrumentations were played by the orchestra with remarkable finesse. With 'Au Clair de Lune' (from the 'Suite Bergamasque') Mr. Stokowski provided still another transcription of a work originally for piano. The Saint-Saëns and Dukas 'program music' was excellently projected and heartily received.

From this pleasurable and non-controversial music, Mr. Stokowski and his forces turned to the provocative A Minor Symphony of Sibelius. This symphony has been heard here at frequent intervals and the reactions of audiences have been uniformly cordial. Following the symphony the conductor added his own arrangement of Chopin's A Minor Mazurka as an extra number.

Two large audiences were present for the concerts of Nov. 26-27, the program comprising:

Prelude, for Organ and Orchestra, to the Cantata, 'Wir müssen durch viel Trübsal in das Reich Gottes eingehen'.....Bach
Organist: Fernando Germani
Symphony No. 5, in C Minor.....Beethoven
Concerto, for Violin and Orchestra.....Berg
First performances in Philadelphia
Soloist: Louis Krasner
Music from 'Petrouchka'.....Stravinsky
The Bach prelude, in which an elec-



Pinchot
Jessica Dragonette, Popular Radio Singer,
Who Made Her Debut as a Recitalist in
Philadelphia

tric organ recently acquired by the orchestra was employed with Mr. Germani as a highly qualified executant, is based on musical material used by the composer in the opening Allegro of the more-familiar D Minor clavier concerto. A vigorous and spirited movement of contrapuntal mastery, the prelude was excellently performed. Mr. Germani was warmly applauded. Beethoven's 'Fifth' was as usual accorded an enthusiastic reception. Stokowski's interpretation achieved sharply defined dynamic contrasts and the orchestra was called on to share in the applause which followed.

Berg Work Well Received

The last work of Alban Berg, the violin concerto, aroused unusual interest here among musicians and music-lovers. In structure, idiom and style, it imposed problems in comprehension which preclude a just evaluation until further acquaintance with it. The twelve-tone scale and atonal system of harmonic relationships make it difficult for those governed by a strong sense of definite tonality to "get the feel" of Berg's music. Mr. Krasner (who it may be taken is an authoritative exponent of the solo part in view of his friendship with Berg, his initial suggestion that Berg write a violin concerto and his sympathy with the composer's musical language) gave an admirable performance, the technical and interpretative exactions of which were plain. Mr. Stokowski and the orchestra rendered fine service to this notable score. The concerto was remarkably well-received, there being full-bodied applause for the soloist, conductor and orchestra. Stravinsky's 'Petrouchka' music, brilliantly played, brought the concert to an effective close.

A capacity audience with hundreds seated on the stage gave an enthusiastic welcome to Rachmaninoff at a matinee recital, sponsored by the Philadelphia Orchestra Association, in the Academy of Music on Nov. 20. Bach's Italian Concerto and Beethoven's Sonata Op. 31, No. 2, were outstanding for exemplary interpretation. Debussy's 'Suite Bergamasque', Chopin's C-Sharp Minor Scherzo, Rachmaninoff's own 'Oriental Sketch' and Liszt's 'Voices of the Woods' and 'Dance of the Gnomes' were other vehicles for splendid virtuosity and musicianship. The program was augmented by many encores.

The Philadelphia Orchestra Association recently announced the addition of the Philadelphia Ballet, of which Catherine Littlefield is director, to the list of the season's events. Miss Littlefield

and her associates are scheduled to appear at two regular subscription concerts on Dec. 17-18, and at a special concert on Dec. 22. On the latter date the world premiere of 'Parable in Blue' with music by the young Philadelphia composer Martin Gabowitz is to be given. Other ballets include 'Bolero' and 'Daphnis and Chloe' both with music by Ravel; 'Viennese Waltz' to music by Johann Strauss; 'Classical Suite' to music by Bach; 'Barn Dance' to American folk-tunes arranged by Guion, and music by Gottschalk and Powell, and 'Terminal' to music by Herbert Kingsley.

WILLIAM E. SMITH

PHILADELPHIA HEARS RECITALS IN VARIETY

**Jessica Dragonette Makes Her
Concert Debut—Richard
Crooks Draws Crowd**

PHILADELPHIA, Dec. 5.—Appearing in the Academy of Music under Philadelphia Forum auspices on Dec. 1, Richard Crooks won the plaudits of a capacity audience by his vocal artistry displayed in Beethoven's 'Adelaide'; a group of Brahms songs, and items by Rachmaninoff, Ireland, Balfe, and La-Forge. Stuart Ross was an excellent accompanist, being also heard in a solo group.

A fair-sized but cordially disposed audience attended a concert in the same hall on Nov. 22, the program providing several groups of songs by the popular radio singer, Jessica Dragonette, and numbers by the Fordham University Glee Club, Frederick Joslyn, director. Miss Dragonette was heard in Handel's 'When Bright Cecilia'; the aria 'Oh Quante volte, Oh Quante' from Bellini's 'I Capuleti e I Montecchi'; Lieder by Schubert, Brahms, and Grieg; four Irish songs, and other items. This was her debut as a concert singer and recitalist. She revealed a pleasing voice, lyric in quality and light in texture, and generous applause indicated that her singing was enjoyed by the audience. Arpad Sandor was at the piano, and Robert Elmore, organist, assisted in the Handel number.

An interesting and unhackneyed program was interpreted by Judith Litante, soprano, in the ballroom of the Barclay on Nov. 29. Celius Dougherty was at the piano. Admirable vocalism was shown in numbers by Marcello, Bach, Hugo Wolf, Mahler, Debussy, Ravel, Tibor Serly, Bax, and others.

Louis Bailly, violist, and Genia Robinson, pianist, were heard in Casimir Hall, Curtis Institute of Music, on Nov. 19. Sonatas by Galliard, Rebecca Clarke, York Bowen, and Hindemith, and other items were excellently performed.

Making his Philadelphia debut, Joseph Schwartz, pianist, essayed with success an exacting list in the concert hall of the Settlement Music School on Nov. 17. Chopin's B-Flat Minor Sonata, Beethoven's 'Thirty-two Variations', and the recitalist's arrangement of Bach's Organ Concerto in D Minor (after Vivaldi) were noteworthy.

Alexander McCurdy, head of the organ department, Curtis Institute of Music, gave a recital in Casimir Hall on Nov. 16 "dedicating" the Institute's reconstructed and greatly enlarged organ. Bach, Brahms, Vierne, Karg-Elert, Dupre, were among the composers represented on a finely played program.

WILLIAM E. SMITH

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HARTFORD SYMPHONY OPENS ITS SEASON

**Lhevinne Plays Tchaikovsky
Concerto Under Baton of
Jacques Gordon**

HARTFORD, Dec. 5.—A vitalized Hartford Symphony opened its season on Oct. 26 at Bushnell Memorial, Jacques Gordon conducting, with Josef Lhevinne, pianist, soloist in the Tchaikovsky Concerto in B Flat Minor.

As a result of "Symphony Week," and the co-operative work of many citizens headed by Francis Goodwin, the Symphony Society of Connecticut has achieved the major portion of a \$50,000 endowment for the orchestra and has enrolled 2,127 members. The resultant large audience brought to the hard-working local orchestra for the first time that complete enthusiasm needed for its best work.

Boston Symphony Plays

The Bushnell series of concerts opened on Nov. 16 with Serge Koussevitzky's Boston players. Standard fare included Haydn's Symphony in G, Op. 88, and Strauss in contrasting moods, 'Till Eulenspiegel', and the 'Death and Transfiguration' tone poems. The evening's novelty was Prokofiev's orchestral suite 'Lieutenant Kije'.

Harold Bauer was heard in recital at St. Joseph's College on Nov. 2, and Moshe Paranov at Bushnell Memorial on Nov. 21.

The fifteenth season of Robert Kellogg's Sunday afternoon concerts opened auspiciously on Oct. 24 at Bushnell Memorial when a packed house greeted Fritz Kreisler and his accompanist Carl Lamson. Rose Bampton, now a soprano, sang effectively on Nov. 14. Nils Nelson was accompanist.

The Ballet Russe de Monte Carlo drew a full house to the Bushnell Memorial on Nov. 11, offering 'Aurora's Wedding', 'Union Pacific', and 'Francesca da Rimini'. The U. S. Navy Band, led by Lieut. Charles Benter, appeared at Bushnell Memorial on Oct. 13, sponsored by the Parent-Teachers Association. Fernando Germani, organist, played at Bushnell Memorial on Nov. 28.

JOHN F. KYES

DALLAS HEARS RECITALS

**Menuhin, Bentonelli, Kreisler and
Numerous Other Artists Appear**

DALLAS, Dec. 5.—Visiting artists of stature have given recitals in Dallas recently. Local activities of instrumentalists, singers and clubs have also contributed to the full calendar of events.

On Nov. 18 Yehudi Menuhin, violinist, gave a recital in McFarlin Auditorium, playing with brilliance and feeling. Ferguson Webster was the accompanist. The Dallas Woman's Club presented Joseph Bentonelli, tenor, in recital on Nov. 19, with Mr. Freeland as accompanist, and the dance-mime Angna Enters, was seen at the Dallas Little Theatre on Nov. 23.

The Texas pianist, Jacques Abrahms, gave a varied program at Highland Park Town Hall under the auspices of the Dallas Federation of Music Clubs on Nov. 23; the Oak Cliff Society of Fine Arts presented Manora Milla Domingues in a program of Latin American songs; the Civic Music Association offered Luboshutz and Nemenoff, duopianists, on Oct. 26; Reinald Werrenrath, baritone, sang at the Little Theatre on Nov. 2; Fritz Kreisler appeared

at McFarlin Auditorium on Nov. 11, and the Mordkin Ballet was witnessed at Melba Theatre on Nov. 12. M. C.

ROCHESTER PROGRAM HAS TWO CONCERTOS

**Giesecking Is Soloist in 'Emperor'
and Franck Work with Iturbi
Conducting Philharmonic**

ROCHESTER, Dec. 3.—The Rochester Philharmonic, José Iturbi, conductor, gave a stirring concert in the Eastman Theatre on Dec. 2, assisted by Walter Giesecking, pianist. The program comprised the 'Passacaglia in C Minor,' Bach-Respighi; Beethoven's Concerto No. 5 in E Flat (Emperor); César Franck's 'Variations Symphoniques' for Piano and Orchestra, and Rimsky-Korsakoff's Caprice on Spanish Themes. Mr. Giesecking's playing of both the Beethoven and Franck music was magnificent, and the large audience gave him prolonged applause, persuading him to give encores after the Variations. The playing of the orchestra was excellent.

The Kilbourn Quartet, assisted by Rufus Arey, clarinetist, gave a charming recital in Kilbourn Hall on Nov. 30 before a very cordial audience. The personnel of the quartet is the same as last year, Gustave Tinlot, Paul White, Samuel Belov and Paul Kefer. They played Milhaud's Quartet in F, Mozart's Quintet for Clarinet and Strings, and Schumann's Quartet in F.

The Eastman School of Symphony, Paul White conducting, with Charles Gigante, violinist, as soloist, gave an excellent program in the Eastman Theatre on Nov. 23, before a large audience. Mr. White knows how to draw forth good results from the young players. Mr. Gigante played Mozart's Concerto in A in able fashion.

MARY ERTZ WILL



LAUNCHING MICHIGAN CITY'S CIVIC MUSIC ASSOCIATION
A Dinner on Nov. 27 Closed a Successful "Membership Week" in the Indiana Town. Left to Right, D. L. Cornet, Assistant Manager of Civic Concert Service, Inc.; Paul T. Sprague, President of the Newly Formed Association; Frank L. Reinmann, Treasurer, and C. W. Moore, Civic Representative Who Conducted the Campaign

Yella Pessl to Broadcast Christmas Music

Yella Pessl, harpsichordist, is playing music by some of the predecessors of Bach and Christmas music on a Sunday series over station WEAJ during this month, in which she is using a new harpsichord, especially made for broadcasting and recording. Miss Pessl is to make a series of records for RCA-Victor. A London recital in October opened her current season. In a concert at the McMillin Theatre here she played with a chamber ensemble. She returned recently from a tour of upper New York State with Frances Blaisdell, flutist, and Lillian Rehberg, cellist. On Nov. 27 she

played with the N. B. C. Symphony under Pierre Monteux.

Siberian Singers Tour Many States

After a tour through New England, New York and Virginia, the Siberian Singers, conducted by Nicholas Vasiliev, tenor, former organizer and member of the Russian Cathedral Quartet and director of Roxy's Russian Choir, go to Cleveland. Their recitals there include a private concert for Dudley S. Blossom after which they return to New England and proceed to North and South Carolina, Georgia, Kentucky and Ohio, closing their season in April.

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—Oscar Thompson, N. Y. Sun, Dec. 6, 1937.

"Very effective scoring and marked color and a rhythmic elan . . . applause and recalls for the pianist-composer."

—F. D. Perkins, N. Y. Herald Tribune, Dec. 5, 1937.

" . . . an interesting tonal description of the spirited rhythmic and fantastic details of a Lenten Carnival. Both the orchestra and the pianist communed effectively in the presentation."

—Greta Bennett, N. Y. Journal, Dec. 6, 1937.

"Effectively written, as one might expect from so distinguished a composer."

—M. K., Brooklyn Eagle, Dec. 6, 1937.

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CONCERTS: Chamber Music Ensembles Give Classical Works

(Continued from page 18)

impressive playing. A group of Chopin was cleverly interpreted and its inherent style well differentiated from works which preceded and followed it. The opening works by Scarlatti and Loeillet were deftly played and a final group by Turina, Portnoff and Françaix brought much applause. N.

Balbina Brainina in Recital Debut

Balbina Brainina, pianist. Town Hall, Nov. 28, afternoon:

Chorale Prelude, 'I Call on Thee, Lord' Bach-Busoni
Sonata in E Minor Haydn
Thirty-two Variations Beethoven
Ballade in F; Valse in D Flat; Etudes, Op. 25, No. 9, and Op. 10, No. 4. Chopin
'Arabesque' Schumann
Capriccio, Op. 116, No. 7; Intermezzo, Op. 118, No. 6 Brahms
'Valse oubliée' Liszt
'La Chasse' Paganini-Liszt
'Bydlo' Mussorgsky
Prelude in C; Marche Prokofieff

Miss Brainina, a young Polish pianist, who has studied at the Paris Conservatoire and for two Summers with Paderewski, was heard here with orchestra last season, but on this occasion made her debut as a recitalist. Again she proved to be a pianist of genuinely musical gifts, an uncommonly well developed technique and a knowledge of how to produce tone of invariably fine quality. Some of her conceptions were much riper and more meticulously worked out than others and she made an auspicious beginning with the warm sonority and impressively devotional spirit she put into the Bach chorale prelude. The Haydn sonata was played with much variety of nuance and good rhythmic feeling, albeit too slow a tempo mitigated against the effect of the last movement, while the difficult Beethoven variations were skillfully encompassed.

In the Chopin group, however, the drama of the tempestuous Ballade was not convincingly projected in a performance that was timed too slowly until a too precipitate finale that lacked climax; while the waltz did not have the requisite lilt and grace. The two etudes, on the other hand, were deftly and effectively dispatched. Of the closing numbers the Arabesque was rhythmically too metronomic, but the pianist played the Paganini-Liszt etude in excellent style and made a brilliant tone painting of Mussorgsky's picture of the Polish ox-cart. The Brahms pieces, too, were poetically conceived and the Prokofieff prelude was very fluently played. A large audience applauded with much enthusiasm. C.

Welsh Choirs and Mostyn Thomas in Concert

The Cambrian Male Choir of Cleveland, William Albert Hughes, conductor; the Welsh Women's Chorus of New York, Llewellyn Roberts, conductor, and Mostyn Thomas, baritone, gave a concert of Welsh music in Carnegie Hall on Nov. 19 which revealed that music's wide range of tonal and dramatic expression in stirring fashion. Some of the melodies on this program are believed to have originated before the Roman invasion; others reflect the sprightly charm of the seventeenth century and still others the deep, religious fervor which colored Welsh music with the coming of Nonconformist worship and hymn singing.

From the first measures of the proud 'March of the Men of Harlech' which opened the program, the virile, well-balanced tone of the Cleveland Choir was evident. Later in the program, at Mr. Hughes' invitation, many persons in the audience joined in the singing of a broad, lovely melody with the choir. Mr. Thomas



Balbina Brainina



John Dembeck

sang a poignant Borodin aria with dramatic effectiveness, and in later songs by old and contemporary composers his opulent voice and vigorous style were enthusiastically applauded.

In tall black hats, lace caps, scarlet cloaks and plaid skirts, the traditional costume of about 1800, the Welsh Women's Chorus made a piquant stage picture. Nor did their singing belie the charm of their appearance. The traditional 'All Through the Night' gave them opportunity to show that accuracy of pitch and refinement of tone quality and interpretation which characterized their singing of a long list of melodies. One of the noteworthy choruses of the evening was the 'Marsh of Rhuddlan', lamenting the annihilation of Caradoc and his army in 795 A. D., which was sung by the Cambrian Choir. Justin Williams was accompanist for Mr. Thomas; Ann Griffiths for the Cambrian Choir, and Grace Roberts for the Welsh Women's Chorus. Proceeds of the concert are to go to the National Museum of Wales. S.

John Dembeck Makes Debut

John Dembeck, violinist, a graduate of the Institute of Musical Art, made his debut on the evening of Nov. 28 in Town Hall with Ronald Murat, his teacher, as accompanist. He began his program with the Handel Sonata in E, disclosing a tone of refinement and color, although of small dimensions. His style was that of a studious and sensitive musician. After Handel's broad measures and forceful allegros came the Vieuxtemps Fourth Concerto in D Minor, Schubert's duo for violin and piano, Op. 162, Chausson's 'Poème,' two pieces by Mr. Murat, a Pastoral and a Toccata, and the Brahms-Joachim Hungarian Dance No. 2. Mr. Dembeck was cordially welcomed by a friendly audience. S.

Schorr Sings with New Friends of Music

The New Friends of Music, Inc. Assisting artists, Friedrich Schorr, baritone; the Kreiner Quartet, Sylvan Shulman and Josef Gingold, violins; Edward Kreiner, viola; Alan Shulman, 'cello; Julius Theodorowicz, Robert Gunderson, violins; Hans Werner, viola; Willem Valkneier and Walter MacDonald, Hippolyte Droeghman, 'cello. Town Hall, Nov. 21, afternoon:

Quartet in E, Op. 125, No. 2. Schubert
'Liederkreis', Op. 39. Schumann
Divertimento for strings and horns in B Flat (K. 287). Mozart

If Mr. Schorr had appeared in the Town Hall with a patch over his eye and a spear in his hand he could not have called up the role in which he is familiar to most audiences any more than by the rich, vibrant quality of his singing or the intelligence with which he informs nearly every interpretation he offers.

His performance was the highwater mark of the concert; a capacity for musical expression of the highest type infusing the songs with beauty, pathos, vigor, subtlety—whatever mood the cycle required, and that kept his audience absorbed, even rapt within the spell of his illuminating artistry. Fritz Kitzinger's accompaniments were of an exquisite order. The cycle included 'In der Fremde', 'Intermezzo', 'Waldeggespräch', 'Die Stille', 'Mondnacht',

'Schöne Fremde', 'Auf einer Burg', and the charming 'Wehmuth', 'Zwielicht', 'Im Walde' and 'Frühlingsnacht'. In the last-named Mr. Schorr achieved an ardent boyishness, a joyousness of expression that brought applause even before Mr. Kitzinger had completed the postlude.

The Kreiner Quartet offered playing of a refined, quiet variety, rather than heroics of tone in the Schubert quartet. Their performance was generally noteworthy for its unanimity and finespun tone and they achieved some delicate effects in the two final movements, Allegro Vivace. Their first appearance with the New Friends this year was warmly welcomed by another capacity audience. W.

Musical Art Ensemble Plays Quartet by Miaskovsky

Musical Art Quartet, Sascha Jacobsen and Paul Bernard, violins; William Hyman, viola; Marie Roemaet-Rosanoff, 'cello. Assisting artists, Alexander Brott and Alphonse Carlo, violins; Bernard Robbins, viola, and Ralph Oxman, 'cello. Town Hall, Nov. 30, evening:

Quartet in G (K. 387). Mozart
Quartet in C, Op. 33, No. 2. Miaskovsky
(First time in America)

Octet in E Flat, Op. 20. Mendelssohn

Instead of music by the three B's this quartet offered compositions by three M's; the classic parallel holding good for only two of these, however, for with the advent of the Miaskovsky quartet the ensemble touched upon contemporary matters.

A dubious work, it sprawls like a great Gulliver, half in the house of modernism with the better portion extending across the road and into the field of folklore. For all the driving energy of the last movement, which was by far the best of the three, the most musical themes are those adapted from the peasantry. Not all the King's men, or even the Musical Art Quartet, could put this fractured humpty dumpty together again and hatch genius from it. The Andante woefully lacked integration or an honest tune. Saving graces of the performance were two, a furious energy, driving the bow-arms of the ensemble like pistons at times, and an interpretation, one might almost say, better than the work deserved. This was listed as the first American performance, and for their diligence in bringing a new work to the repertoire the group deserves praise.

The Mozart quartet had a carefully considered performance; the attention to detail, careful phrasing, and the admirable coherence observed in the architectural framework was wholly admirable, though a little more enthusiasm would have provided the necessary condiment to complete enjoyment. Following this, the Andante from Brahms's Quartet in B Flat was played "in grateful memory of Felix M. Warburg". W.

New Friends Offer Intimate Schumann and Mature Mozart

New Friends of Music, Inc. Stradivarius Quartet: Wolfe Wolfsohn and Bernard Robbins, violins; Marcel Dick, viola; Iwan d'Archambeau, 'cello; Leonard Shure, pianist; William Primrose, violist. Town Hall, Nov. 28, afternoon:

Quartet in F, Op. 41, No. 2. Schumann
Trio in B Flat for piano and strings (K. 254). Mozart
Quintet in C for strings (K. 515). Mozart

For an exceptionally fine program the New Friends had exceptionally capable performers on this occasion and the result was an hour and a half of the most satisfying musical entertainment. The usual large audience was on hand and it made no secret of its intense enjoyment of the delectable fare placed before it.

The intimate Schumann quartet, usually considered caviar to the general, was played with such penetrating understanding and sympathy and with such warmth and tonal beauty that it became a lucidly eloquent communication of the inner musings of the composer's spirit. Then an entirely different world was entered with the

(Continued on page 31)

Ruth
Slenczynski

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CONCERTS: Instrumental and Vocal Duet Programs Given

(Continued from page 30)

early and somewhat casually written Mozart trio, which was played in a stylistically expert manner by the guest pianist, Leonard Shure, and Mr. Wolfensohn and Mr. d'Archembeau of the Stradivarius players. The beautiful Adagio especially, the most substantial movement of the work, was made deeply impressive.

In the Mozart quintet William Primrose joined the Quartet to take care of the additional viola part. By contrast with the trio this product of Mozart's more mature years and inspiration takes rank as one of the monuments to the composer's genius. It received a performance marked by utmost finesse of style, expressive nuancing, beauty of tone maintained within a just range of dynamics and meticulously adjusted ensemble. Of special beauty was the Andante, following the ingratiating Allegretto, while the closing movement was developed to a climax of sonorous richness and brilliance. C.

Robinor and Bailly Play Contemporary Works

Genia Robinor, pianist, and Louis Bailly, violinist. Town Hall, Nov. 22, evening:

Sonata in E Minor....Johann Ernst Galliard
Ciaccona.....T. Vitali
Sonata.....Rebecca Clarke
Sonata No. 1 in C Minor.....York Bowen
Concertstück.....Georges Enesco
Ballade, Opus 8.....Leo Weiner
Sonata, Op. 11, No. 4.....Paul Hindemith

Rarely does one have a chance to hear a concert with five first New York performances of the interest and solidity of those offered on this occasion. Nor does the viola deserve the neglect it has suffered as a recital instrument, as Mr. Bailly soon made clear. His playing was informed with scholarly authority and with maturity, each work being conceived in its own genre and interpreted without mannerism or display. Miss Robinor collaborated with remarkably sympathetic piano playing; particularly in the modern works she had mastered the dynamic scale and structural intent of each composition so thoroughly that one could enjoy her accompaniments even in places where musical interest flagged.

The Galliard sonata was in the grand manner of the eighteenth century, without striking very deep. Nor did the Vitali chaconne seem to belong in the first rank of its kind. But with the Clarke and Bowen sonatas, the recitalists came into their stride. Miss Clarke's sonata, while obviously in the Debussy and Franck tradition, is well written, conceived in terms of the viola, and rich in piquant effects in the darting vivace. The Bowen composition also held its own ground. Conceived rather in the Brahmsian vein, this sonata also was thoroughly individual, logically wrought and dynamically balanced. Both works were ingratiating in their bold and unashamed use of melody, not always of the



Genia Robinor and Louis Bailly

highest order, but infinitely preferable to the crabbed thematic patterns which are sometimes employed in contemporary music by composers who have a horror of the obvious without the inspiration for the profoundly original. The Enesco and Weiner works had moments of interest, but one enjoyed rather the skilled performance of them than their innate qualities. Hindemith's sonata was played with full realization of its relentless logic and strong-ribbed frame. The audience was properly grateful for an evening of unusual interest. S.

Rachmaninoff Plays Bach and Beethoven

Sergei Rachmaninoff, pianist. Carnegie Hall, Nov. 27, afternoon:

'Weeping, Complaints, Sorrows, Fears'.....Liszt
(Prelude after Bach)
'Italian' Concerto.....Bach
Sonata, Op. 31, No. 2.....Beethoven
Scherzo in C Sharp Minor.....Chopin
Suite 'Bergamasque'.....Debussy
Prelude; 'Oriental Sketch'.....Rachmaninoff
'Voices of the Woods', 'Dance of the Gnomes'.....Liszt

Two elements constituted the audience that crowded Carnegie Hall for Rachmaninoff's first New York recital of the year, the sturdy strain of music-goer that attends to hear a master-interpreter divine noble aspects of dead minds, revealing the classics in their original purity, undistorted by any seeking out of effect—and the breed that bends to the wind of fame. It was probably for the latter group that he played Liszt's 'Liebestraum' as an encore, and for the former, recreated Bach and Beethoven.

Adhering rigidly to the classic conception in his performance of the 'Italian' Concerto, Mr. Rachmaninoff achieved within its

bounds a miracle of clarity. By a touch that was magnificently incisive and in an interpretation of cool felicity he attained ordered perfection, not only in the Allegro, and final Presto, but also in the moving Andante.

That amalgamation of romanticism and classicism, the Beethoven Sonata, received an eloquent exposition. Eschewing fancy for fact, the pianist allowed the music to



Sergei Rachmaninoff

speak for itself, and this it did, in its original beauty, undisturbed by distortion. It was a performance for his audience to hoard against times when pianists fall upon less self-obscuring days.

If any one work can be said to have taken precedence over another on the program by virtue of transcendent technique, the guerdon must go to the Chopin Scherzo. Delicacy, fire, and an informing enthusiasm for the music were blended in a performance difficult to rival. After intermission, the four parts of Debussy's 'Bergamasque' Suite—Prelude, Minuet, 'Clair de Lune' and Passepied—were set forth as exquisite keyboard poetics, yet with a brightness and keenness of tone that gave them something of sparkle rather than the more desirable lustre. Mr. Rachmaninoff appeared also in a familiar capacity as composer with his own Prelude and 'Oriental Sketch', which were vigorously applauded. Besides the previously mentioned 'Liebestraum'; two or three more encores were added for the delectation of the platform-pushers, as well as the more staid members of his audience. W.

Eleanor Steele and Hall Clovis Give Program of Duets

Eleanor Steele, soprano; Hall Clovis, tenor. Brooks Smith, accompanist. Duet program. Town Hall, Dec. 3, evening:

'Wie, du rufst mich' from 'Die Gärtnerin aus Liebe'.....Mozart
'So wahr die Sonne'; 'Liebhabers Ständchen'; 'Wiegenlied'; 'Die Tausend Grüsse'.....Schumann
'Er ist's, Sie ist's'; 'Nur wer die Sehnsucht Kennt'.....Schubert
'Vor der Tür'; 'So Lass uns Wandern'.....Brahms
'La Fuite'.....Duparc
'Le Mois des Mois'.....Moret
'Pleurs d'Or'.....Fauré
'La Passion'.....Tchaikovsky
'Song of Rain'.....Dillon
'Blossoms of Silence'.....Heyman
'Night and Stars'; 'An Ocean Idyll'.....Smith

The recitals of Miss Steele and Mr. Clovis are unique in that they sing nothing but duets. Some years of this have brought their ensemble to a remarkable state of perfection in both dynamics and rhythm. There is some monotony, unavoidably, but this was reduced to a minimum by the clever selection of their program.

The Mozart duet from 'La Finta Giardiniera', as it is usually known, is tenuous



Eleanor Steele and Hall Clovis

stuff foreshadowing what came after rather than signifying much in itself. The Schumann works, too, are not the best of that composer, but they were well projected. The first Schubert item, the opening of that composer's comic opera, 'War in the Household' on the Lysistrata theme, is a merry bit and the singers did it well. The two Brahms works were the best music of the evening and were finely sung. Cornelius's 'Verrätene Liebe' was given as an encore to this group. In the French group, the Moret work had to be repeated. Of the English songs, all but one of which were dedicated to the artists, those by Brooks Smith, the accompanist, were by far the best. The diction of both singers, in all three languages, was a model of clarity. Every word came across distinctly. Mr. Brooks's playing throughout the evening was not only fine in itself but excellent as accompaniment. H.

Constance Hejda in Debut

Constance Hejda, contralto, a native of Baltimore, made her initial New York appearance in recital on the afternoon of Nov. 22, with Frank Bibb at the piano. Miss Hejda disclosed a good natural voice of genuine contralto timbre and considerable volume which, properly produced, might easily land her in grand opera. Unfortunately her method of using this naturally fine organ did not bring forth its

(Continued on page 37)



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NATIONAL SYMPHONY PLAYS NATIVE MUSIC

**Works by White and Van Vactor
Performed Under Kindler—
Two Soloists Appear**

WASHINGTON, D. C., Dec. 5.—After a pair of notable concerts in which leading parts were assigned to American musicians, including two Washington instrumentalists, the National Symphony and its conductor, Hans Kindler, embarked last week on their first tour of the season.

Two modern American works received first performances in Washington on Nov. 21. 'Five Miniatures' by Paul White, composer, conductor and teacher at the Eastman School of Music in Rochester, N. Y., and the Passacaglia and Fugue by David Van Vactor, Chicago composer, who teaches composition at Northwestern University, were both given spirited interpretations by Dr. Kindler and were enthusiastically received by the Washington audience.

Soloists in the same concert were Howard Mitchell, first 'cellist with the National Symphony, and Glenn Carow, pianist of Washington. Mr. Mitchell won an ovation with a skillful reading of Leon Boellmann's Symphonic Variations, and Mr. Carow's very successful contribution was a performance of Mozart's Concerto for piano and orchestra in A (K. 488). Carow, a scholarship student at Peabody Conservatory in Baltimore, achieved prominence one night last season, when he played for nearly an hour to an audience waiting in Constitution Hall for the appearance of Fritz Kreisler, who had been delayed in his arrival in Washington.

Dr. Kindler's second concert of the mid-week series of Nov. 24, was distinguished by a performance of Vaughan Williams's 'London' Symphony.

Beethoven Cycle Planned

With Ruggiero Ricci, violinist, as soloist, the orchestra on Dec. 12 will present the first of three Beethoven Festival concerts. Josef Hofmann, pianist, will be soloist in the second on Dec. 15, and at the final concert on Dec. 19 Dr. Kindler will bring the cycle to a climax with a performance of Beethoven's Ninth Symphony. The Glee Clubs of the George Washington University, and the Washington Choral Society will participate in the latter work.

The Capital's symphony will be away from home two weeks visiting cities in several Eastern states and three in Canada. Engagements were booked as follows: Nov. 28, Sweet Briar College, Sweet Briar, Va.; Nov. 29, Rutgers

University, New Brunswick, N. J.; Dec. 1, Utica, N. Y.; Dec. 2, Hamilton, Ont.; Dec. 3, Toronto, Ont.; Dec. 4, Ottawa, Ont.; Dec. 5, Springfield, Mass.; Dec. 6, Wellesley College, Wellesley, Mass.; Dec. 7, Dartmouth College, Hanover, N. H.; Dec. 8, Bushnell Memorial Auditorium, Hartford, Conn.; and Dec. 9, New Bedford, Mass. JAY WALZ

CINCINNATI PLAYERS PRESENT NOVELTIES

**Poulenc and Mozart Concertos
Played by Duo-Pianists
under Goossens**

CINCINNATI, Dec. 5.—After a comparatively idle week marked only by the first Young People's Concert of the season, the Cincinnati Symphony resumed its activities by playing two programs in Louisville on Nov. 16. The fourth concert of the regular subscription series at home, which took place on Nov. 19 and 20, brought the two-piano team of Bartlett and Robertson and several novelties.

The first of these was Mozart's early Concerto in E Flat for two pianos, new to these audiences; the second, Poulenc's Concerto in D Minor, also for two pianos; the third, Kodaly's 'Dances of Galanta'. Needless to say, the pianists won a huge popular success for the grace and charm of their Mozart and the gayety of the Poulenc.

The orchestra had its innings with Schumann's C Major Symphony. Mr. Goossens admits to a fondness for Schumann and always manages to make his symphonies interesting. Kodaly's 'Dances', which bear a distant relationship to Liszt's Rhapsodies and Brahms's dances, proved much more effective than the earlier works if only because of Kodaly's mastery over the modern orchestra. Performance of the 'Hungarian' March from Berlioz's 'Damnation of Faust' closed the concert.

Bampton Is Soloist

During the following week, at the fifth pair of concerts, Rose Bampton made her first appearance in Cincinnati as a soprano in the capacity of soloist. She sang the 'Casta Diva' aria from 'Norma' as a sort of test piece. She also sang 'Suicidio' from 'La Gioconda', Marietta's song from 'Die Tode Stadt' of Korngold, songs of Liszt and Cyril Scott and the Seguidilla from 'Carmen' as an encore.

Mr. Goossens conducted Mendelssohn's 'Italian' Symphony, and repeated for the subscribers to the regular series, his pre-season success with Delius's 'North Country Sketches'. Since it was

also played at the Columbus concert several weeks ago, it has become one of the orchestra's show pieces. A transcription by Mr. Goossens of the Gibichung's chorus from 'Götterdämmerung' completed the program of the fifth pair of concerts.

The orchestra traveled to Chicago on Nov. 23 for a concert with Rachmaninoff as soloist. The program differed in no respect from that of the concert at which he appeared in Cincinnati early in the season. FREDERICK YEISER

SOLOISTS ENHANCE MINNEAPOLIS EVENTS

**Serkin, Tauber and Mundy Are
Heard with Orchestra Led
by Amfiteatrof**

MINNEAPOLIS, Dec. 5.—Rudolf Serkin made his first appearance as soloist with the Minneapolis Symphony playing the Beethoven 'Emperor' Concerto and presented it with such shining clarity, such airy precision and crisp logic that the music fairly crackled under his fingers. It was a superb performance, and as neatly contrived pianism as we're apt to hear this season.

The program, led by Daniele Amfiteatrof, also featured Respighi's 'Pines of Rome', which had both authority and sympathy. A string orchestra arrangement of Boccherini's C Major Quintet and the Mozart 'Figaro' Overture rounded out the program.

Tauber Is Soloist

The following week's concert had Richard Tauber as soloist. Mr. Tauber sang two Mozart arias well, but his style grew steadily more saccharine as he progressed. The Beethoven Seventh was crude in some aspects, and was labored in all save the slow movement, Delius's 'Summer Night on the River' and Weber's 'The Ruler of the Spirit' overture (a first performance) were also played.

The first "pop" concert was a success, due partially to the vivid and charming performance of Anne Mundy in the second Liapounoff piano concerto, a one-movement work. Miss Mundy, a St. Paul product, has a quick wit and intelligence, and there is taste and personality in everything she does. The orchestra under Amfiteatrof's baton gave a good account of itself in Strauss's 'Till Eulenspiegel' and other works by Corelli, Borodin and Berlioz.

JOHN K. SHERMAN

SYMPHONY OPENS SERIES

**Pernel Is Soloist with Kortschak Con-
ducting—Excerpts from Carter
Suite Heard**

STAMFORD, CONN., Dec. 5.—Under the baton of Hugo Kortschak, the Stamford Symphony began its 1937-38 season on Nov. 29, with Orrea Pernel as violin soloist in Beethoven's Concerto, Op. 61. The Andante and Scherzo from Ernest T. Carter's Symphonic Suite in D Minor were applauded and the composer was called to the stage. Mr. Carter is a summer resident of Stamford.

The program began with Mendelssohn's overture, Op. 32, 'Die schöne Melusine'. Mr. Carter's composition was followed by the 'Trépak', 'Danse Arabe' and 'Valse des Fleurs' from Tchaikovsky's 'Nutcracker' Suite. Mr. Kortschak, the orchestra and Miss Pernel were cordially greeted.

Peabody Conservatory Adds Dr. Ernest Lert to Faculty

**Appointed Director of Newly-Organized
Class in Operatic Training**

BALTIMORE, Dec. 5.—The Peabody Conservatory of Music, Dr. Otto Ortmann, director, has appointed Dr.



Dr. Ernest Lert

Ernest Joseph Maria Lert, head of the opera class at the Curtis Institute of Music in Philadelphia, as director of its newly organized class for operatic training.

Dr. Lert, a pupil of Mathilde Marchesi, began work for the director of the Burg Theatre in Vienna, is a trained musician,

holds degrees in letters, philosophy, educational psychology, history of music and the theatre, and was director of the German wing at La Scala, Milan, where he collaborated with Arturo Toscanini for six years. When Toscanini left La Scala, Dr. Lert followed him to New York as stage director of the Metropolitan Opera. He has been artistic director also of Stadium Grand Opera in Cleveland, and since 1936 has been affiliated with the Curtis Institute.

MUSIC IN TOLEDO

**Cleveland Orchestra, Chamber Music
and Recitals Add to Fare**

TOLEDO, Dec. 5.—The pre-holiday fare in Toledo has been a varied one, including symphonies, two piano works and chamber music. The Cleveland Orchestra, in the Art Museum, played Tchaikovsky's Fourth Symphony, Sibelius's 'Pohjola's Daughter', Debussy's 'Nocturnes' and overtures of Smetana and Wagner.

The Toledo Chamber Music Concerts gave the first of a series of programs in Robinson Junior High School Auditorium on Nov. 12. The Amphion String Quartet, Gerald McLaughlin and Howard Mickens, violins; Paul Bishop, viola, and Ruth Beeson, cello, gave a fine account of Beethoven's B Flat Quartet and Smetana's Quartet in E Minor. Cecil Burleigh's Sonata in G Minor for violin and piano was given by Paul Bishop and Helen Blanchard.

A two-piano recital by Guy Maier and his wife, Lois, drew a large audience to the Gould studio on Nov. 12 for a generous program which included two Mozart concertos, Liszt's E Flat Concerto, Mr. Maier's arrangement of Brahms's 'Love' Waltzes, a Bach Siciliano and Granados's 'Nightingale'. Emma Endres gave a piano recital in The Art Museum recently. H. M. C.

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ORCHESTRAS Rodzinski Leads NBC Symphony

(Continued from page 14)

violin solo, another in which the flute kept up a running monosyllabic commentary, and the one between them, which had all the hilarity of an unbridled folk-dance.

The second symphony of Brahms has been on Mr. Barbirolli's programs before now, but his interpretation of it has deepened and expanded notably since he last undertook the exposition of its beauties here. Even yet he has not fully encompassed the supernal beauty of the Andante in his concept of it, but it nevertheless received a moving performance under his baton. The symphony as a whole had many moments of impressive eloquence and at its close the audience accorded conductor and orchestra a special tribute of its appreciation.

New York Women's Symphony Opens Its Season

New York Women's Symphony, Antonia Brico conductor. Lois Wann, oboist. Philip Nelson, pianist. Carnegie Hall, Nov. 30, evening:

Concerto Grosso in G Minor.....Handel
for Oboe Solo and Strings
Piano Concerto, No. 5, in E Flat ("Emperor")
Beethoven
Tone Poem, "Okeanides".....Sibelius
Three Jewish Poems: Danse, Rite, Cortège
Funèbre.....Ernest Bloch
"Mephisto Waltz".....Liszt

With two concertos leading off and the murmurous, storm-tossed Sibelius score followed by the rhapsodic Bloch poems and Liszt's diabolical "Mephisto Waltz", Miss Brico had her hands full at this opening concert.

In Handel's oboe concerto the solo instrument is called upon to body forth noble, sonorous passages as well as its more usual lyric and plaintive melodies. Miss Wann had mastered the technical intricacies of the work and contrasted these episodes with skill and sensitivity. Apart from a forcing of tone on forte notes, hers was an admirably shaded performance, and Miss Brico and the orchestra were thoroughly in harmony with its style and pace. The same can hardly be said of the Beethoven concerto, in which Mr. Nelson was heard for the first time in New York. His attack was crisp, his playing always secure, which kept the orchestra more or less together. But a hard, noisy touch left little of the shimmer of the golden arpeggios and chords of this majestic work, nor was his interpretation fused with its alternations of proud declamation and poignant introspection.

Sibelius's "Okeanides" cannot claim rank with "La Mer" as a vision of the great depths and humors of the sea, but its growls of brass and basses, its building up of sonorities against a tenuous string background give free play to the imagination. To follow it with the frenzy and tragic despair of Bloch's Jewish poems was piling

AFTER three concerts led by Pierre Monteux, with the quality of the ensemble definitely better with each additional week of playing, the leadership of the new NBC symphony orchestra was taken over by Artur Rodzinski for the program of Dec. 4. His will be the burdens of program-making until Arturo Toscanini makes his re-entry into the musical life of America on Christmas night.

The orchestra played in what must be regarded as its top form, to date, for the Cleveland conductor, who exacted from it a precision that was prophetic of further rapid advances. In all that pertained to balance, surety and alertness of response, the several performances of the evening were of a superior order. Included in the program were the Suite from Handel's "Water Music" as arranged by Hamilton Harty; "Pohjola's Daughter", by Sibelius; two Debussy Nocturnes, "Nuages" and "Fetes" and Beethoven's Fifth Symphony.

If some questions of basic quality remain it seems unlikely that these can be disposed of finally, so far as comparison with other symphonic bodies is concerned, until that day when the orches-



Artur Rodzinski

tra is heard in Carnegie Hall or some other auditorium not built primarily for broadcasting purposes.



Antonia Brico

Pelion upon Ossa, but, if the letter was too often absent, the orchestra achieved a measure of the rapt intensity of this exciting score. With the titillating "Mephisto Waltz" Miss Brico capped this notably unhackneyed and courageous list of works. Both soloists and the orchestra were heartily applauded throughout the evening.

Cadman Fantasy Played for First Time by Philharmonic

New York Philharmonic-Symphony, John Barbirolli, conductor. Soloists: Charles Wakefield Cadman, composer-pianist; Michel Piastro, violinist. Carnegie Hall, Dec. 4, evening; Dec. 5, afternoon.

Overture to "The Marriage of Figaro".....Mozart
Symphonie Espagnole.....Lalo
Mr. Piastro
Symphonic Variations on an Original Theme.....Dvorak
"Dark Dancers of the Mardi Gras".....Cadman
(First time by the Society)
Mr. Cadman
"Pavane".....Fauré
Overture to "Rienzi".....Wagner

In a program of pleasant melodiousness, Mr. Cadman's amiable fantasy made its bow, warmly welcomed by applause for the well known composer, who appeared on the platform to play the piano part in it. Although it had never been heard by a "public" New York concert audience, the work was performed at a concert for the Academy of Arts and Letters, conducted by the late Henry Hadley. These were

PITTSBURGH BRINGS CHAVEZ TO PODIUM

Conducts His Own 'H. P.' Ballet —Symphony Plays for Visit of Ballet Russe

PITTSBURGH, Dec. 5.—Two recent concerts of the Pittsburgh Symphony were under the baton of Carlos Chavez, who caused much discussion concerning the right of the conductor and of the composer to adhere to traditional interpretations. Chavez was well liked, however, and his "H. P." (horse power) ballet was well received.

Tchaikovsky's Sixth and César Franck's Symphony were the mainstays of the programs. Ravel's "Daphnis et Chloe" Suite, a Symphonie by Johann Christian Bach, Respighi's "Pines of Rome", and Beethoven's "Coriolanus" Overture were additional works. Michel Gussikoff, concertmaster, was soloist on Nov. 25, playing Lalo's Symphonie "Espagnole".

The symphony also functioned in a new role under the baton of Efrem Kurtz, during the recent visit of the Ballet Russe which offered "Chorear-tium", "Jeux d'Enfants", "Spectre of the Rose" and "The Blue Danube".

Choir Sings 'Elijah'

The Mendelssohn Choir's performance of Mendelssohn's "Elijah" was an auspicious opening for its season. Ernest Lunt has again succeeded in training the choir to a high level. Soloists were Irene Williams, soprano; Viola Byrgerson, contralto; Frederick Baer, baritone, and Hamilton Beck, tenor.

The Young Men and Women's Hebrew Association presented its local artist's program, choosing Lenore Elkus, soprano, and Earl Wild, pianist, as this year's stars. Miss Elkus sang five songs of Schubert, and French songs of Fauré and Fourdrain. Mr. Wild played Beethoven's thirty-two Variations in C Minor, several smaller works of Brahms, several of his own works and the Saint-Saëns-Liszt "Danse Macabre".

Walter Gieseke gave a monumental program for the Art Society, including Bach's "Italian" Concerto, Mozart's A Major Sonata, Beethoven's "Appassionata", Schumann's "Arabesque" and works of Debussy and Liszt.

J. FRED LISSFELT

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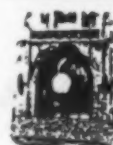
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KANSAS CITY HAILS ORCHESTRA SOLOISTS

Menuhin Appears with Philharmonic—Concertmaster Is Heard in Solo Role

KANSAS CITY, Mo., Dec. 5.—Musical events of major calibre have crowded concert halls the last few weeks. Karl Krueger conducted the Kansas City Philharmonic in four concerts with Yehudi Menuhin as soloist for two of them and Samuel Thaviu, concertmaster, in a debut performance as soloist in the succeeding ones. Kirsten Flagstad and Fritz Kreisler performed for capacity audiences in the first two Fritschy events in Ararat Temple, while the Mordkin Ballet was presented by the Horner Bureau in three performances in the same hall. More recent was the launching of the Kansas City Concert Series with Lily Pons, assisted by Frank LaForge, accompanist, and Hale Phares, flautist, in the Music Hall. S. Bernard Joffe is manager of this series.

Haydn's D Major 'Clock' symphony was Mr. Krueger's felicitous choice for the Nov. 4 and 5 concerts. That the orchestra has gained the plasticity, accuracy of rhythm, balance of choirs and polish of phrase, evident in the performance of the symphony, is a high tribute to Mr. Krueger's conducting. Deems Taylor's fanciful suite, 'Through the Looking Glass', delighted the audience. Menuhin evoked new beauty from the frequently programmed Mendelssohn Concerto, ably seconded by the orches-

tra. Rossini's Overture to 'Cenerentola' opened the program.

Gluck's Overture to 'Alceste', charmingly performed, a stirring reading of the Brahms First Symphony and the Albeniz-Arbo's 'Fête Dieu à Seville' and 'Triana' were the offerings of Krueger and the Philharmonic on Nov. 18 and 19. This pair of concerts also served to introduce the concertmaster, Samuel Thaviu, in the Saint-Saëns B Minor Concerto. Both audiences accorded the violinist heartening ovations which were shared by the conductor and his men.

Supervisors' Clinic

About 400 music supervisors and music teachers of Missouri attended the third annual Clinic and Conference on Nov. 11, 12, and 13 at Central Junior High School and the Festival of Music with 3,500 pupils representing music in the Kansas City Public Schools. Choruses from elementary, junior and senior high schools and bands and orchestras from elementary and high schools gave a concert in the Municipal Auditorium. Mabelle Glenn and her associates directing these groups maintained fine standards in their programs and the training of the students. The conference closed with a dinner at which Karl Krueger spoke on "Success of Arts in Everyday Life". James Robertson, of Springfield, Mo., is newly elected president of the clinic. Other speakers and directors of the conference included Ralph E. Rush, Orville Brochers, Bernard U. Taylor, Mabelle Glenn, George Melcher, Henry Rueter, Charles W. Brenner, Lawrence McLean and George Keenan.

BLANCHE LEDERMAN

LOS ANGELES PLAYERS IN MAHLER'S SECOND

Philharmonic and Chorus Offer Austrian's Symphony Under Baton of Klemperer

LOS ANGELES, Dec. 5.—Otto Klemperer led the Los Angeles Philharmonic in two performances of Mahler's Second Symphony on Nov. 24 and 26.

Presented here for the first time two years ago in Shrine Auditorium, much of the beauty of the score was lost in the vast theatre. In the kindlier adjusted acoustics of the Auditorium, the work took on a glow not heard in the previous performances, especially in the graceful phrases of the second and third movements. There was a balance and a resplendent quality of tone new to this excellent band.

On this occasion, the chorus provided the real climax of the performance. Numbering about 150 singers, the groups had been trained by Dr. Richard Lert, and acquitted itself most creditably. As on the previous occasion, the short solo passages were sung by Blythe Taylor Burns, soprano, and Clemence Gifford, contralto. There was loud acclaim for Dr. Klemperer, Lert and all concerned.

Gruenberg 'Serenade' Introduced

The first Saturday evening concert of the orchestra introduced Bronislaw Gimpel, new concertmaster, as soloist in Mozart's Concerto No. 4, in D Minor, and the first performance of Louis Gruenberg's 'Serenade.' Klemperer provided an excellent accompaniment for Mr. Gimpel, who proved himself brilliantly equipped, technically and musically. The Gruenberg opus comprises five dance movements, individual and richly orchestrated. It was well received.

The second concert of the Federal Symphony, Gastone Usigli, conductor, in Hollywood Auditorium on Dec. 1, brought nine-year-old Camilla Wicks as violin soloist in the Bruch Concerto in G Minor. William Hinshaw, Usigli's new assistant, conducted. Playing a half-size instrument, but drawing a full-sized tone, the youthful artist revealed definite gifts of a high order. In memory of the late Henry Hadley, Usigli led the orchestra in a brilliant performance of the Symphonic Fantasia, Op. 46.

HAL D. CRAIN

ROCHESTER SEES BALLET

Monte Carlo Troupe Appears with Civic Orchestra Providing Accompaniments

ROCHESTER, Dec. 5. — The Monte Carlo Ballet Russe gave a performance at the Eastman Theatre on Nov. 26, under the auspices of the Rochester Civic Music Association, and with the support of the Rochester Civic Orchestra. The audience filled the theatre and enjoyed the finest performance of ballets that the organization has yet given here. The program comprised three ballets, 'Les Dieux Mendiants' (The Gods Go A-Begging), music by Handel; Symphonie Fantastique (An Episode in the Life of an Artist), music by Berlioz, and 'Le Mariage d'Aurore' (Aurora's Wedding) music by Tchaikowsky. The conductor for the first and last ballets was Antal Dorati and

for the second one Efreim Kurtz. The ballets were interesting in character work, and the dancing seemed much freer and more expressive than in the past. Danilova was exquisite and David Lichine and Leonide Massine did excellent work, ably supported by the large cast.

Ruggiero Ricci gave a fine violin recital at the Hochstein Settlement Music School on Nov. 22. M. E. W.

THIRD CONCERT PAIR HEARD IN ST. LOUIS

Hofmann Soloist in Beethoven Concerto Under Baton of Vladimir Golschmann

ST. LOUIS, Dec. 5.—The third pair of symphony concerts on Nov. 19 and 20 featured Josef Hofmann as soloist and Vladimir Golschmann not only conducted the men in a performance of unusual beauty and superb playing, but provided Mr. Hofmann with an accompaniment in the Beethoven Concerto No. 4 that was little short of perfect.

Mr. Hofmann's performance carried all of the poetry and feeling that the music supplies—words fail in the expression of the completeness of the ensemble. Rameau's Suite No. 2 from 'Dardanus', revised by Vincent D'Indy, was the opening work, played with stately grace and delicacy. Chausson's Symphony in B Flat was the other orchestral offering. Mr. Golschmann's reading was notable.

The Jooss Ballet at the Municipal Opera House on Nov. 17, gave four ballets, including 'The Seven Heroes', 'Pavane' with music by Ravel, 'A Ball in Old Vienna' and a highly entertaining bit of choreography, 'The Mirror'. The audience was most enthusiastic.

Two Conduct Broadcast

An audience of over 11,000 filled the Municipal Auditorium on Nov. 21 to hear the 'Good Neighbor Concert' with the St. Louis Symphony and their concert company. For the broadcast the orchestra was under Mr. Golschmann and the subsequent part of the program was capably conducted by Erno Rapee.

Soloists were Grace Moore and Richard Tauber, who won tumultuous applause. Another assisting artist was Corinne Frederick, who played two clavichord solos. A French horn quartette and the 'Gypsy' Rondo by Haydn, with woodwinds and percussion instruments, were very capable performed by the respective choirs of the orchestra.

At the first concert of the eighth season under the auspices of the Ethical Society, the Max Steindel Ensemble gave a concert in Sheldon Memorial Hall on Nov. 9. The programs this year will feature music of the period following Beethoven. Beethoven's Trio, Op. 97 for piano, violin and cello began the program and a small mixed chorus under the baton of W. B. Heyne sang several of Brahms's 'Liebeslieder'. The same composer's string sextet, Op. 18, the concluding work, had a painstaking reading by the ensemble.

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HARRISBURG HEARS EXCERPTS FROM 'RING'

Symphony in Wagner Program,
With Marjorie Lawrence
Singing Brünnhilde

HARRISBURG, Pa., Dec. 5.—The Harrisburg Symphony's second concert of the current season, given on Nov. 22 under its conductor George King Raudenbush, was something of a departure from its customary symphony program. With Olin Downes, music critic of the *New York Times*, as narrator and commentator and with Marjorie Lawrence singing the part of Brünnhilde, the program was a concert version of music from Wagner's 'Ring' cycle arranged in sequence and ending with Brünnhilde's Immolation from 'Götterdämmerung'. Miss Lawrence appeared to be completely in her element and was able to make that fact contribute to the impression she made. Her German was good and even intelligible; her war cries were as good as these can be; vocally she left nothing to be desired and in general it is not easy to imagine a Brünnhilde, in a concert program, coming much nearer to the ideal of the part.

Besides several short excerpts and isolated motives the orchestra, with and without Miss Lawrence, gave the Prelude to Act I of 'Die Walküre', the Love Scene and the Flight of Siegmund and Sieglinde; the Prelude to Act II and Battle Cry of Brünnhilde; the Ride of the Valkyries, Brünnhilde's Plea to Wotan, Wotan's Farewell and the Magic Fire Music, and ended with Brünnhilde's Immolation from 'Götterdämmerung'.

On Nov. 17 in the Forum of the State Education Building, José Echaniz gave the first program in the course of the Wednesday Club Civic Music Association, playing sonatas by Haydn (in E flat) and Beethoven (Op. 109); a Chopin group, including the A-Flat Ballade; pieces of Griffes, Poulenc, Albeniz, and closing with Liszt's 'Au Bord d'une Source' and the E-major Polonaise. An encore of interest was Falla's 'Ritual Fire Dance'; another was the familiar Brahms arrangement of Gluck's A-Major Gavotte so exquisitely played as to be memorable.

LUTHER R. MOFFITT

HARRISBURG TO BRING PHILADELPHIANS TO CITY

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HARRISBURG, Dec. 5.—The Harrisburg Symphony together with the Harrisburg Symphony Society will present the Philadelphia Orchestra in two concerts on Jan. 4 and on March 16 for the benefit of the Harrisburg Symphony

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Nora Johnston, a graduate of the school of carillon playing at Malines, Belgium, will make a tour of New York, New England and Pennsylvania giving lecture-recitals with a portable carillon which she invented. It consists of thirty-seven tones—a series of resonators connected by wires to the manuals and pedals—and will make it possible for the first time to demonstrate to indoor audiences what a carillon sounds like and what makes up its repertoire. Most of the music Miss Johnston will play comes from the sixteenth, seventeenth and eighteenth centuries when the art of carillon making was in its best estate.

fund. George King Raudenbush, regular conductor of the Harrisburg Symphony, and Eugene Ormandy, conductor of the Philadelphia Orchestra, will each conduct at both of these concerts.

After negotiations, which extended over a period of two years, by the board of directors of the Harrisburg Symphony and governing board of the Symphony Society of Harrisburg, arrangements have been completed whereby the Philadelphia players will give two concerts this season, and next year two more concerts will form an integral part of the regular subscription series. This will increase the subscription series next year to seven concerts, five by the local men and two by the visiting Philadelphia Orchestra.

MUSIC IN NEW ORLEANS

Civic Symphony, with Bampton as Soloist Offers Opera Program

NEW ORLEANS, Dec. 5.—The New Orleans Civic Symphony under Arthur Zack's baton offered at its second concert of the current season, an "operatic" program, featuring Rose Bampton as guest soloist.

The symphony offered the overture to 'La Forza del Destino', the 'Dance of the Hours' from 'La Gioconda', three dances from 'The Bartered Bride', the prelude to the first act of 'La Traviata' and the 'Rienzi' Overture.

Miss Bampton, in excellent voice, sang several arias which were warmly welcomed by her New Orleans audience, an audience always ready to be reminded of the Golden Days of opera in the city. The Christmas concert by the Civic

The instrument is a reproduction of the carillon of the Cathedral of St. Rombold's at Malines, where Miss Johnston studied for fifteen months the arduous course of carillon playing, unique in its kind. The player uses both hands and feet and has to protect his hands with heavy gloves. After obtaining her diploma Miss Johnston went to Palestine to inaugurate a carillon in Jerusalem. She has toured Holland and Belgium, played at the Jubilee of George V in 1935 and at the coronation of George VI. Her lectures on the history of bells and their technique will be illustrated by slides and examples of carillon music.

Symphony will include choral selections by the Tulane-Newcomb choir.

Mme. Lushanya Makes Debut in Italy

MILAN, Nov. 20.—Mme. Lushanya, soprano, made her debut in the title role of 'Aida' at the Faraggiana Civic Theatre on Oct. 25 under the baton of Carlo Moresco. Following her debut she was heard in 'Madame Butterfly', and in a radio broadcast. As a result of these activities, she has been engaged to sing 'Aida' at the Royal Opera, Cairo, Egypt. She will return to Italy to be heard as soloist in a symphonic broadcast from Station EIAR at Tarino, on Jan. 14, following which she will appear in 'Butterfly', 'Tosca', 'Lorelei' and 'Aida' at Bari.

SALZBURG SINGERS VISIT WASHINGTON

Mozart's 'Cosi fan Tutte' Given—
Rossini's 'Barber' Performed
by Opera Association

WASHINGTON, D. C., Dec. 5.—The long awaited visit of the Salzburg Opera Guild proved a memorable occasion on Nov. 16, when the company of European artists gave a superb performance of Mozart's 'Cosi fan Tutte'.

To an audience of 4,000 Washingtonians, who hear little professional opera, the work proved a colorful production, and the music, under Alberto Erede's direction, could hardly have been more expertly presented.

Particularly popular were Deszoe Ernster and Aune Antti in the roles of Don Alfonso and Despina, the maid in waiting, respectively. But also proficient were Grete Menzel, Hertha Glatz, Franco Perulli and Ignio Zangheri, the other leads.

Another chance to hear eighteenth century opera was afforded Washington on Nov. 22 when the Popular Opera Association gave Rossini's 'Barber of Seville' as its second production of the season. Fulgenzio Guerrieri directed a striking performance in which Margherita Salvi, soprano, starred. Angelo Pilotto was Figaro; Rolf Gerard, Almaviva; Pompilio Malatesta, Bartolo; Lloyd Harris, Basilio; and Clelia Fioravanti, Bertha.

Pro Musica Quartet Heard

On Nov. 22 the Washington Chamber Music Society presented the Pro Musica Quartet in a program of Haydn and Dvorak quartets in the Phillips Memorial Gallery. It was the quartet's first public appearance since its radical change in personnel, and the program showed more of promise than of achievement. The foursome, composed of National Symphony members, is led by Frank Dvornch, the orchestra's new concertmaster. Ralph Hersh is violist, Jenő Sevely, violinist, and William Brennand, cellist.

Twenty young American dancers, known as the Ballet Caravan, gave the initial program in a series of professional events projected by the Community Centre Department of Washington. The company appeared on Dec. 1 in Roosevelt Auditorium in a program of three ballets, 'Promenade' with music by Ravel; 'Yankee Clipper', music by Paul Bowles, American composer; and 'Encounter', music by Mozart.

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Debussy

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(Continued from page 25)

poets and Impressionist painters, and the decade in which it appeared also brought into being virtually all of 'Pelléas and Mélisande'. Letters quoted illustrate the pains of travail that his great music drama cost him, the hostile reactions of many critics are described, and the composer's tribute to Mary Garden for her ideal embodiment of his concept of the Maeterlinck heroine is duly noted.

His toying from time to time with 'As You Like It', 'The Legend of Tristan' and 'Orpheus' as opera material and his later futile efforts to write his projected and partially paid-for music dramas on Poe's 'The Fall of the House of Usher' and 'The Devil in the Belfry' are touched upon under 'Operas That Never Were Written', where his secret orchestral recipe for a characteristic "mustiness" of tone for the House of Usher is divulged. Then 'Le Martyre de Saint-Sébastien', the "mystery" that he and Gabriel d'Annunzio wrote for Ida Rubinstein and which incurred the active hostility of church authorities, is treated as one of the major events of his later career.

The third section of the book is a veritable mine of information about the compositions, introduced by an enlighten-

ing chapter on the composer's musical processes. A chapter on the piano music gives quotations from first-hand witnesses as to Debussy's own manner of playing, valuable hints as to how to achieve the characteristic tonal effects he sought in his compositions in this medium, and an appended complete list of all the piano works in chronological order, with pithy descriptive or analytical comment on every one. A chapter on the songs ends with a list of similar detail and commentary, while the orchestral works receive more extended elucidation, as befits their more generous framework.

For 'L'Après-midi d'un faune' Mr. Thompson reprints Alex. Cohen's admirably lucid and textually musical translation of the Mallarmé poem that inspired it. Then 'Pelléas et Mélisande' is discussed at special length under 'Works of the Theatre', a heading that also involves 'Le Martyre de Saint-Sébastien' and the ballets, 'Jeux', 'Khamma' (undertaken for the American, Maud Allen) and 'La boîte à joujoux'. A chapter is assigned to the chamber music and another to the cantatas and other published choral works, while the unpublished choral compositions of student years and even the necessary

"pot-boilers" all likewise receive mention in this meticulously compiled list.

One of the most revealing chapters in the book is that devoted to Debussy's activities as a critic, a capacity in which he served the *Revue blanche*, *Gil Blas* and other publications, and his opinions of other composers, dead and living, expressed frequently with a baring of the claws strikingly consistent with the feline strain in his nature pointed out at the beginning of the volume. 'The vials of his wrath and scorn were poured out with special gusto on the defenceless heads of Gluck and Wagner for what he considered their pernicious influence on French composers, and on poor Charpentier, whose 'Louise' was in his eyes an unpardonable artistic sin. But he could be good-humoredly pictorial just as spontaneously, "as when he spoke of Bach as a ringmaster putting his "rascally little subjects" through their paces'.

Several flavorsome anecdotes are related, none more so than the account given of when Debussy and Stravinsky embraced fervently before sitting down to play 'Le Sacre du Printemps', in a four-hand version, and finished and separated with neither an embrace nor even a compliment.

And on the reverse side of the canvas we see delineated how stoically the simply self-styled "musicien français"—or Claude of France, as d'Annunzio distinguished him—fought against the ravages of his disease right up to the last, striving with every ounce of strength he could summon to keep faith with his inexorable artistic conscience; and there passes before us the procession of a mere handful of close friends following his coffin through the almost deserted streets of Paris when the city "seemed to be holding its breath in expectation of another bombardment."

These remain in the memory as two of the most poignant of the vividly drawn pen pictures of a book that projects a singularly clearly defined, full-blooded portrait, in three-dimensional proportions, of an epochal musical figure to whom in the imagination of most music lovers the atmosphere of a super-rarefied and almost intangible being has heretofore clung with stubborn tenacity.

pose a modern canvas of lively contrast. The distinction of the occasion did not prevent the usual rush of admirers to the front of the house when encore time arrived, but even their enthusiasm had to be curbed after awhile, the lights were turned down and 'finis' was written to an event which was unique in New York.

Mr. Hofmann further celebrated the occasion after the concert as guest of honor at a reception given by Mr. and Mrs. Theodore E. Steinway at Steinway Hall, where many in the audience gathered again to congratulate him.

KREISLER AVERTS PANIC IN ANN ARBOR

Tear-Gas Bomb Set Off at His Recital—Cleveland Orchestra in Concert Series

ANN ARBOR, MICH., Nov. 30.—A tear-gas bomb exploded last evening in Hill Auditorium at the conclusion of Fritz Kreisler's first number, Bach's Concerto in A Minor. Mr. Kreisler was credited with averting a panic by remaining on the stage instead of retiring with his accompanist, Carl Lamson. After about five minutes, during which time several persons who had been temporarily blinded by the bomb left the hall, Mr. Kreisler, apparently unruffled by the incident, continued with the Sarabande, Double and Bouree from the B Minor Partita of Bach, for violin alone, and the Conus Concerto.

Dr. Charles A. Sink, President of the University Musical Society, could find no motive for the bombing, nor could Mr. Kreisler, who believed it to be a "freshman joke." The excitement was completely forgotten after the intermission when Mr. Kreisler gave his own Romance in E Flat, his arrangements of three Dvorak Slavonic Dances, the Schubert-Friedberg Rondo in D and Tchaikovsky's Scherzo in C Minor, adding several of his own compositions.

Other pre-holiday concerts in Ann Arbor included a program of Wagner, Mozart and Brahms by the Cleveland Orchestra, Artur Rodzinski conducting, and a generous recital by Richard Crooks, whose singing of Richard Strauss' Lieder was noteworthy.

H. M. CUTLER

Hofmann's Jubilee

(Continued from page 7)

meant so much to him, and performed it at this time.

Then, after intermission, Mr. Hofmann came alone to the big stage to play Chopin: the Ballade in G Minor, the Nocturne and Waltz already mentioned and the Andante Spianato and Grande Polonaise. With what breath-taking virtuosity, what magisterial serenity and poise, what searching poignancy and beauty of tone he invested this music only the millions who have heard Josef Hofmann play Chopin know. This 4,000 would have liked to rise to their feet and shout after each demonstration of the uncanny genius of the performer—some of them did, to be sure, particularly after the Waltz, which was dizzying in its brilliance. Then came encores, more Chopin, a "double-header" of the 'Butterfly' Etude and the 'Minute' Waltz, which seemed to amuse the pianist vastly; the F Sharp Nocturne, the Berceuse. Later there were Mendelssohn's 'Spinning Songs', Rachmininoff's G Minor Prelude, the 'Turkish March' from Beethoven's 'Ruins of Athens' and Moszkowski's 'Spanish Caprice'.

But in the meantime, another composer was to be heard from: the once mythical "Dvorsky", who was later unmasked and found to be Mr. Hofmann himself. It was perfectly fitting that a work of his own should find place on this program, and 'Chromaticon' formed an excellent foil to the music of the past. Styled a Duologue for piano and orchestra, the work has its compound of humor, acrid harmonies and driving rhythms, which, set off by a theme of melodic and sentimental substance, com-

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CONCERTS

(Continued from page 31)

best features and lack of focussing of the high tones more than once caused deviation from pitch. In the arioso from Bernberg's 'La Mort de Jeanne d'Arc' and a scene from Massenet's short and tragic opera, 'Thérèse', which America has still to hear in its entirety, the young artist sang with genuine dramatic fervor, and a group of songs by Brahms and Strauss was projected with artistic sincerity. Polish folk songs were also well presented.

D.

Bedaar Djelal in Debut Recital

Bedaar Djelal, violinist. Josef Adler, accompanist, Carnegie Hall, Nov. 24, evening:

'La Folia' Corelli
Ciaccona Bach
Concerto in B Minor, Op. 61, No. 3 Saint-Saëns
'La Fontaine d'Arethuse' Szymanowski
Malagueña Albeniz-Kreisler
Dancing Doll Poldini-Kreisler
Puck Grieg-Achroon
'Faust' Fantasia Wieniawski

This young violinist, of Turkish parentage, gave evidence of marked talent, not only in the quality and volume of tone which she produced, but in the earnestness of her approach to the music she performed. It was too ambitious a list for a debut, but there was solid musicianship in everything she did, although signs of immaturity were not lacking. Corelli's 'La Folia' variations gave Miss Djelal opportunity to display amplitude of tone in cantilena and a vigorous, if not always accurate, execution of the florid passage-work. Nor did her grip slacken in the prodigious Bach Chaconne, of which she gave a very creditable performance.

After disposing of the formidable opening numbers, Miss Djelal took the frills and furbelows of the Saint-Saëns concerto in frolicsome stride. There were passages of brilliance, which gave promise of greater plasticity and color to come with development. In some of the most intricate filigree work her fingers failed her, but that did not prevent the whole from making an exhilarating impression. The harmonics at the end of the Andantino were notably rich and full. After she had completed the printed list, Miss Djelal was recalled for several encores by an audience which obviously regarded the occasion as most auspicious. Josef Adler's accompaniments were adequate.

S.

Yoichi Hiraoka Gives Xylophone Recital

Yoichi Hiraoka, xylophonist. Vladimir Brenner, accompanist. Town Hall, Nov. 24, evening:

Adagio and Allegro (from Sonata in A).....Handel
Gavotte from 'Iphigenia in Aulis'.....Gluck
Menuet and Tambourin from 'Ballet Suite'
(arranged by Kreisler).....Rameau
Contretanz Beethoven
Menuet in F (Hiraoka).....Haydn
Le Coucou (Hiraoka).....Daquin
Theme and Variations from Piano Sonata
in A (Louis Weinman and Hiraoka).....Mozart
Xylophonic Transcription of Violin Concerto
in E Bach
'Echigo-Jishi'—The Song of the Minstrels
Trad. Japanese
Cradle Song Hauser
Rondino Kreisler
Second Hungarian Rhapsody Liszt

Played with delicacy of touch and sensi-

tivity of phrasing, as Mr. Hiraoka plays it, the xylophone has none of that strident monotony which is usually associated with it. It takes on a surprising versatility of expression and a soft shimmering tonal quality, and becomes a welcome member of the family of recital instruments. With the skilled collaboration of Mr. Brenner at the piano, and of the Phil-Sym Quartet in the Bach concerto, Mr. Hiraoka had ample opportunity to prove on his second appearance here that his musicianship has an adequate medium. Every movement that he made while playing was part of a rhythmic whole, a sort of dance accompaniment to the music.

The strict forms and polyphony of classical music no less than the brilliant fireworks of Liszt were adapted for his program. Clarity of line rather than any particular timbre is what the Bach and Handel music requires, and that Mr. Hiraoka could furnish. The traditional Japanese melody was one used by Puccini in 'Madame Butterfly'; and the exotic quality of such melodies is best conveyed by an unfamiliar instrument. Concluding with a whirlwind performance of the Liszt rhapsody, Mr. Hiraoka was recalled by the audience which included many of his countrymen and which was enthusiastic throughout the concert.

S.

Eduard Stuermann Plays Schönberg 'Kammersymphonie'

His own transcription for piano of Arnold Schönberg's 'Kammersymphonie', Op. 9, was an interesting feature of Eduard Stuermann's recital given in the Town Hall on the evening of Nov. 27. The program began with Bach's Prelude and Fugue in D for organ, transcribed by Busoni, taken at exceptionally rapid tempo. Beethoven's Sonata, in C Minor, Op. 3, proceeded to the Schönberg and thence to Ravel's 'Ondine': 'Turandot' and 'Die Nächtlichen' by Busoni, and a brace by Debussy.

Mr. Stuermann, who was born in Poland, lived for many years in Vienna, was a pupil of Busoni and studied composition with Schönberg. He is said to have been the first pianist to perform in recital all of this contemporary composer's piano compositions. He has also arranged some of his operatic and chamber symphony works for piano. Mr. Stuermann, who recently has been living in California, has appeared at the Hollywood Bowl and as guest artist with the Los Angeles Philharmonic under Otto Klemperer. The audience which heard his recital upon this occasion was of good size and markedly cordial disposition.

W.

Gieseking's Second Recital

The second of the season's two appearances by Walter Gieseking, pianist, was made in the Town Hall on the evening of Dec. 1. Mr. Gieseking began with Bach's French Suite in G Minor following which he played three of Domenico Scarlatti's sonatas. Beethoven's Sonata, Op. 111, had a splendid and well-proportioned performance. Four Brahms Intermezzi displayed another facet of the artist's playing, all so well projected that it is impossible to pick out any particular one as the best.

'Summerland' by Julius Weismann, proved an interesting work in five sections, with opportunities for some of Mr. Gieseking's best artistic effects. Eight Preludes from Debussy's first book were, however, the high point of the recital. It is with the music of this composer that Mr. Gieseking has been especially identified. 'Les Collines d'Anacapri' and 'La Fille aux Cheveux de Lin' were, perhaps, the most interesting of the set.

Once more, it was delightful to hear the extraordinary transition of tone quality and general atmosphere that Mr. Gieseking made between the widely contrasted works on his list, and the large audience was loud in its approval throughout the evening. D.

Charles Everett Sings Works by Negro Composers

Charles Everett, Negro tenor, gave a recital of works entirely by composers of his own race in the Town Hall on the afternoon of Nov. 25, with Milne Charnley at the piano. Mr. Everett sang expres-

sively with a voice of genuine tenor quality and was especially successful in songs of a folk character. Composers represented included Coleridge-Taylor, Johnson, Thomas, Burleigh, Dawson, Dett, Brown and Cooke.

Don Cossacks Give Benefit Concert

The only New York appearance this season by the Don Cossacks Male Chorus, Serge Jaroff conductor, was made in Carnegie Hall on the evening of Nov. 26, for the benefit of the Student Dance Recitals.

As at their former appearances, the choral technique of the singers was startlingly good. Continued singing together has molded the individuals into an entity that is one of the best choral bodies ever heard here. The program was divided into three sections, religious works and two secular groups ranging from folk-tunes to more weighty compositions. In all of these the finely spun falsettos and cavernous bass notes were as remarkable as they have always been. Among the composers listed were Kastalsky, Rachmaninoff, Bortniansky as well as Mr. Jaroff himself, and Dobrowen. A large audience was loud in its approval of the singing.

D.



Serge Jaroff

Heifetz's Second Recital a Benefit

Not only did the Walden School benefit financially by Jascha Heifetz's recital on Dec. 1, but the capacity audience in Carnegie Hall had the benefit of the violinist's consummate art expended on a program of substance and variety. This was Mr. Heifetz's second recital of the season. He chose to play Handel's D Major Sonata, the Bach Chaconne and Glazounoff's Concerto, each of which received investiture particularly its own in style. Thus the Handel was classicism brought to life; the Bach had all the dignity of a monumental structure and the Glazounoff sang with a romantic voice.

In smaller compass, Mr. Heifetz played Korngold's suite, 'Much Ado About Nothing,' which might be said to be aptly named; his own transcription of Debussy's 'Afternoon of a Faun'; Lili Boulanger's 'Cortège' and two Paganini pieces. It was an evening of sheer musical and violinistic pleasure. Emanuel Bay gave his usual excellent support at the piano.

Q.

William Fleming Makes N. Y. Debut

William Fleming, pianist. Carnegie Hall, Dec. 3, evening:

Prelude, Allegro and Air with Variations Handel
'Davidsbündler' Dances, Op. 6 Schumann
Four Piano Pieces, Op. 119 (Three Intermezzi and Rhapsodie in E Flat) Brahms
Polonaise Fantasia, Op. 61; Two Mazurkas, Op. 41, No. 2, and Op. 50, No. 2; Nocturne, Op. 27, No. 1; Scherzo, Op. 39 Chopin

In a recital given as a benefit for Grace Church's Huntington House Mr. Fleming, a California pianist who has studied in Europe for six years and also played there as well as in his native State, made a metropolitan debut that proved to be of much more than ordinary interest. To his credit be it said at once that he effectually played down a formidable handicap of injudicious advance publicity and commanded respect as a pianist of sterling ideals, thoroughgoing musicianship and considerable attainment, in a program of somewhat austere complexion.

The new-comer revealed himself as the possessor both of finely musical sensibilities and of a very facile technique, skilled in the art of producing tone of invariably good quality and of making the piano truly lyric whenever opportunity presented itself. These assets were abundantly in evidence in Schumann's kaleidoscopic 'Davidsbündler-tänze', the different moods of which were well individualized, if not exhaustively probed. The Handel 'Lesson' had also enabled him to display many of his best technical qualities to advantage, including a particularly good trill.

It was rather questionable to play the four Brahms pieces in unbroken continuity since they have no inherent connection, but the intimate communings of the first intermezzo were aptly conveyed, with tonal loveliness, and the other two intermezzi likewise were deftly and sympathetically

(Continued on page 41)

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Prague Hears Several Operatic Revivals

(Continued from page 21)

of gaiety and loveliness. Her partner in the part of Mandryka was Theodor Scheidl, an artist who animates his role with noble pathos and leaves strong musical impressions. As a guest after Scheidl, Alfred Jerger from Vienna sang Mandryka with youthful freshness.

Karl Rankl was the conductor of the difficult score, which under his highly sensitive and yet energetic hand revealed its most secret beauties. The entire evening was full of an intensity embracing everything and every contributor. It let us willingly forget some small deficiencies, as for instance the quality of some orchestral instruments. Renato Mordo has developed an ingenious mise-en-scène among the elaborate sets by Frank Schultes. Josef Hagen as Count Waldner, Kurt Baum as Matteo, Rose Book as Fiakermilli, Hertha Rayn as Zdenka and George Britton as Lamerla stood out among the well prepared ensemble.

Less fortunate was a revival of 'Siegfried' with the newly engaged tenor Hans Grahl in the title role. As far as appearance goes, no better Siegfried can be imagined. But the voice, though beautifully colored by nature, loses its brilliance in the typical tenor region and convinces only in the baritone registers.

Among the Recitalists

From the flood of concerts some may be mentioned for their importance. Pavel Ludikar filled the big Smetana Hall with an enthusiastic and brilliant audience. His program brought, between two Mozart numbers, a fine selection of Czech masters. As shaper of lyric songs Ludikar, whose voice no longer has the former youthful splendor, convinces always. The applause was overwhelming and the stage at the end of the evening literally covered with flowers.

Ada Sari, Polish coloratura soprano, is a beloved guest in Prague. Her recital, too, in the same hall and under the protectorate of the Polish ambassador, Dr. Kazimir Pappé, was a great success.

From Marja Tauberova, young star of the Czech Opera, we heard three most difficult Mozart arias in a concert of the Czech Chamber Music Society, among them the delightful 'Bella mia fiamma'. Mozart wrote for his hostess, Mrs. Dusdick. She performed them with finished technique and intense dramatic feeling.

First of the international violinists was Mischa Elman. It was his Prague debut and he was heartily acclaimed. Emanuel Feuermann, the youngest of the master 'cellists, excelled in a program leading from Beethoven to Chopin, which brought the D Major Sonata by Locatelli, the Pergolesi-Suite by Stravinsky and small pieces by Brahms and Ernest Bloch. His accompanist-sister, Sophie Feuermann, is a pianist of capacity, musical feeling and adaptability.

Chicago Opera Events

(Continued from page 10)

Seville' the following Thursday. She sang Rosina in full, fresh voice and was especially triumphant in the lesson scene. Joseph Bentonelli was in excellent voice and made a personable Almaviva. John Charles Thomas was the Figaro again.

Rosa Raisa created a tremendous impression in 'Cavalleria Rusticana' on the next Thursday of the series, with Kenneth Sakos as Turridu. This was paired as usual with 'Pagliacci' in which Alexander Gray made his debut, winning warm admiration as Silvio.

John Pane-Gasser made Canio one of his best roles.

On Thursday, Dec. 2, Joseph Bentonelli appeared in 'Faust' with Vivian Della Chiesa as Marguerite and Chase Baromeo as Mephistopheles.

Opera and Concerts Enliven Berlin Weeks

(Continued from page 24)

tain-raiser. The listener was not filled with longings to hear it again, but it was well produced, well cast, and well sung, which is something.

Another illustration of the value of careful rehearsal was the revival of 'Cosi fan Tutte' at the Volksoper. The plutocratic patrons of opera might be horrified at the thought of hearing this work in a workingman's theatre, with unknown signers, and in a version that was the handwork of local talent, but it had been given such thorough preparation that the performance would have graced any stage.

The revision sponsored by Herr Orthmann and Dr. Hans Hartleb was based more or less on that of Eduard Devrient of 1860 in which Despina is made to reveal the plot to her mistresses in advance of the dénouement. To reach this goal, five familiar numbers had to be sacrificed and a new scene composed for Dispina's benefit. It sounds as preposterous as some other Mozartian exploits in Berlin but the revisers handled it so neatly that it did not cut into one's consciousness with the same acuteness as some other operations of its kind. Nevertheless it would seem high time for the authorities to extend *Denkmalschutz* to other things than the architectural haunts of Frederick the Great if the novelty-hunters are not to get completely out of hand.

Concert Halls Filled Nightly

Concerts have been varied and numerous in the first weeks of the season and the concert halls have been filled to overflowing nearly every night in the week. Dusolina Giannini honored the 100th year of Adolf Jensen by including an interesting group of his songs in her distinguished program which as usual brought forth applause and floral offerings in abundance.

Amalie Merz Tunner, the possessor of a rarely beautiful voice, held the Singakademie enthralled by her supreme art in a program that included Beethoven and Schubert groups as well as Schumann's 'Frauenliebe und Leben'. This singer combines such mastery of vocal technique and such perfection of style as to make her seem like a legend of far off days.

Sigrid Onegin followed with a real triumph at her one Berlin recital and rightly so, for she returned as the Onegin of old, capturing her listeners with the rich contralto tones of yore, full, deep and gorgeous. Everything was beautiful at this concert, the quality of the voice and the wonderful things she did with it.

Erna Sack then fascinated the packed Philharmonic with tones that skyrocketed to leger lines hitherto reserved for the piano, and another less known coloratura, Lia Pilti of the National Opera in Weimar, made a memorable impression through her adept handling of a light voice of distinct charm and quality.

Pianists of note were less numerous, but included Raoul Koczalski, Adrian Aeschbacher and Cortot who can pack their halls with enthusiasts in record time. Nothing is more popular in Germany than a fine pianist, but they are

so rare these days that the public makes idols of the few who can satisfy their dreams. Cortot's very name is magic.

In a maze of miscellaneous concerts mention should be made of the exquisite Calvet Quartet of Paris for its polished ensemble work and superb style.

Szigeti to Begin American Tour Next Month

Joseph Szigeti will begin his twelfth tour of this country in January, after completing European engagements which took him across that continent. He played in Stockholm, Oslo and Copenhagen, thence proceeding to Russia where he appeared in Moscow, Leningrad and Kieff. Concerts in Riga, Tallinn, Esthonia and Kaunas, Lithuania, took him through the Baltic capitals. After playing in Budapest, Vienna, Prague, Warsaw and Lodz, he left for France and England, with concerts planned also for Brussels and Belfast. He has recently acquired the "Conte Baldeschi" Guarnerius violin.

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NEW HAVEN PLAYERS GIVE TWO CONCERTS

Pernel Plays Beethoven Concerto under Kortschak— Smith Leads Opener

NEW HAVEN, Dec. 5.—Fresh from her American debut with the Boston Symphony, Orrea Pernel, the English violinist, played with the New Haven Symphony at its second concert in Woolsey Hall, on Nov. 8. She gave an outstanding performance of the Beethoven Violin Concerto, which was notable for brilliance of tone.

Hugo Kortschak, associate conductor, mounted the podium for this concert, leading the orchestra through an impressive reading of the Chausson Symphony in B Flat and Mendelssohn's Overture 'Die Schöne Melusine'.

The musical season was formally inaugurated by the symphony, in its forty-fourth season, on Oct. 11, with David Stanley Smith, conducting. Of significance was the performance of Vaughan Williams's 'London' Symphony, which left a deep impression on the audience. The program opened with the perennial Overture to 'Der Freischütz', and then the Mozart Concerto in D Minor for piano and orchestra, with Arthur Hague of the Yale School of Music faculty, as soloist.

Rachmaninoff played in Woolsey Hall on Oct. 20 before an audience which had over-subscribed the capacity of the hall for the whole concert series under the management of Daggett M. Lee. His program included the 'Italian' Concerto of Bach, a group of five Chopin works; Debussy's Suite 'Bergamasque'; his own Etude in E Flat; and Liszt's 'Voices of the Woods', and the 'Dance of the Gnomes'.

With the faculty of the Yale School of Music presenting its first ensemble concert in Sprague Hall on Oct. 26, the third of the important series of concerts which make up the New Haven season was under way. First on the list was Schubert's delightful Quintet, 'Forellen', played by Arthur Hague at the piano, Hugo Kortschak, Harry Berman, Emmeran Stoeber, and George Simone. Haydn's Quartet in D followed, played by Messers Kortschak, Max Berman, Harry Berman, and Stoeber. The recital closed with a vital performance of the Bach 'Brandenburg' Concerto, No. 3, by a student orchestra under Richard Donovan.

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Mme. Thalia Sabanieeva, lyric soprano who was for fifteen consecutive seasons associated with the Metropolitan Opera Company, recently opened her new vocal studios. Mme. Sabanieeva is accepting a limited number of students for voice production as well as operatic coaching.

Studios

Activities of pupils of Helen Chase, teacher of singing and coach, include radio engagements by Margaret Speaks, soprano; Walter Bartholomew, tenor; William Turner, baritone, and Katharyn Tenney and Frances Newsom, soprano. Annie Lee Bynum, soprano, appeared in light opera recently, in Hartford, Conn., and Hershey, Pa. Miss Speaks sang in concert in Gainesville, Fla., Madeline C. Lindow has been engaged for appearances in Roselle, N. J., and Miss Newsom for a concert in Bronxville, N. Y.

Elizabeth Jensen, contralto, pupil of Edgar Schofield, was soloist in 'The Messiah' given by the Mozart Club of Winston-Salem, N. C., on Dec. 5. Raymond Ovington, baritone, was engaged for a song program before the Poets Congress of the States at the Hotel Pennsylvania, on Dec. 9, and will give a recital for the Florida Club on Dec. 28. Jane Morgan, soprano, will appear in a production of Gilbert and Sullivan's 'Princess Ida' by the Greenwich Village Light Opera Company on Dec. 13 and 14.

Hida Davis, pianist, pupil of Kate S. Chittenden, was heard in a morning musical in Miss Chittenden's studio on Dec. 1. Miss Davis's program included a Bach Partita, four of Moszkowski's Etudes de Virtuosité and works by Liszt, Chopin and Debussy.

William O'Toole, pianist, teacher and composer, recently appeared in the capacity of speaker at meetings of the Associated Teachers' League and the New Jersey Music Educators' Association. His topic was "Three Stages of Piano Teaching." He also addressed the Piano Teachers' Congress and the New York University piano classes of Julia Broughton where he discussed "New Teaching Material."

Catherine Widmann, teacher of voice, recently opened her new studios in Steinway Hall. Miss Widmann is the founder of the Catherine Widmann Concert Group, an ensemble composed entirely of girls, which is at present fulfilling engagements throughout the East.

Glenn Darwin, baritone, pupil of Bernard U. Taylor, teacher of singing, recently appeared in Toronto, Canada, where

he sang in a performance of 'Elijah' with the Toronto Symphony and Chorus under the leadership of Sir Ernest MacMillan.

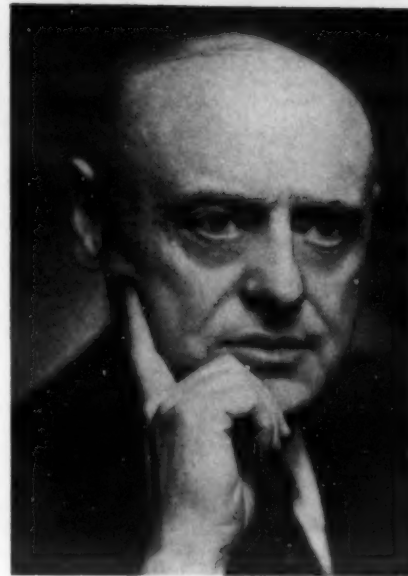
CHICAGO, Dec. 5.—Roy Glahn, tenor, pupil of Theodore Harrison at the American Conservatory, has been engaged as soloist at the second Presbyterian Church. Howard Story, tenor, also a Harrison pupil, has been engaged for the solo position at St. Francis's Catholic Church, Joliet. William Vennard, baritone, assisted at a lecture recital by Cleveland Bohnet at the Chicago Culture Club. Dorothy Froelich, soprano, pupil of Esther Goodwin, gave a recital at the Allerton Hotel with Eileen Bowman at the piano. Charles Forlines, pupil of Frank Van Dusen, has been engaged as organist and choirmaster at Grace Lutheran Church. Virginia Wilson, pupil of John C. Wilcox, will sing Elsa in 'Lohengrin' with the American Opera Company next spring. Ruth Rubinstein, violinist, pupil of Scott Willits, made two recital appearances recently with Ethel Schmette, pupil of Kurt Wanieck, as accompanist.

Betti Master Classes Begin at Mannes School

Adolfo Betti's master classes in chamber music for players and listeners and in ensemble playing for strings, piano and wind began at the David Mannes Music School on Nov. 23. String quartets and trios by Mozart, Beethoven, Schubert, Schumann and Brahms make up the course of study.

Leon Carson Heard in Lecture-Recitals

Leon Carson, tenor, and teacher of singing, gave two lecture-recitals at the club house of the City Federation of Women's Clubs on the evenings of Oct. 29 and Nov. 12. His subject was 'The Development of American Secular Song by Native Composers'. The groups sung in illustration were accompanied by Mildred Browne.



Pinchot

RETURNS TO AMERICA

Wager Swayne, Pianist and Teacher, Who Recently Came Back to America After Long Residence in Paris

Wager Swayne, pianist and teacher, after a long period of residence in Paris, recently returned to the United States and is now living in New York where he plans to continue his activities. Mr. Swayne numbers among his artist pupils Emile Baume, who gave a recital in the Town Hall on Dec. 5, Jacques Fevrier, who was soloist recently with the Boston Symphony, and Genia Nemenoff, another member of Mr. Swayne's former class in Paris, who is best known as a member of the two-piano team of Luboshutz and Nemenoff.

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Obituary



Louis Victor Saar

ST. LOUIS, Nov. 25.—Louis Victor Saar, composer, died in hospital here on Nov. 23, as a result of an abscess in his ear. He was in the hospital only twenty-four hours. Mr. Saar was sixty-nine years old.

Born in Rotterdam, Holland, Dec. 10, 1868, he was the son of an opera conductor and a prima donna in the Dutch metropolis. He studied under Rheinberger and Abel at the Munich Conservatory and later spent one year in Vienna as a pupil of Brahms. Following this he lived in Leipzig and Berlin, and came to America in 1894 as opera accompanist at the Metropolitan.

From 1896 to 1898, he taught counterpoint and composition at the National Conservatory in New York, and from 1898 to 1906, was music critic of the New York *Staats-Zeitung* and the New York *Review* as well as correspondent for *Die Musik* and *Signale* in Berlin. From 1906 to 1917, he headed the theory department and conducted the chorus at the Cincinnati College of Music and from 1917 at the Chicago Musical College. His published compositions numbered 140, largely songs and choruses.

In 1934 he came to St. Louis to join the faculty of the St. Louis Institute of Music, where he taught counterpoint, composition and orchestration. For many years he was an editor for the Art Publication Society, sponsors of the Progressive Series of Piano Lessons, and a leading instructor in summer sessions of Progressive Series held throughout the country. He was active until his death with the institute and the society.

He is survived by his wife, Emilie Scholl Saar; two daughters, Mrs. Gertrude Helmholtz, and Alice Saar, and a son, Carl Saar.

Carl Navratil

Word was received last week from the widow of Carl Navratil, composer, of the death of her husband in Prague on Dec. 23, 1936. Navratil was born in Prague April 24, 1867, and studied violin with Ondricek and composition with Guido Adler. His works include two operas, 'Salammbô' and 'Hermann', a symphony, five symphonic poems descriptive of national subjects, concertos for violin and for piano, chamber works, a large number of piano pieces and songs, a setting of the Mass as well as several of the Psalms. He was also the author of a life of Smetana and articles on Hugo Wolf as well as on other musical subjects.

William C. Thrift

WASHINGTON, Dec. 1.—William C. Thrift, bandmaster of the United States Navy Band, died suddenly at his home here on Nov. 30. He was in his forty-second year. A native of Washington, he had served more than twelve years in the post, prior to which he was for seven years in the United States Marine Corps. He had just returned from a 10,000-mile tour with the Navy Band.

A. T. M.

DETROIT WELCOMES PIANIST AS SOLOIST

Gieseeking Plays Under Ghione —Federal Project Begins Its Mozart Series

DETROIT, Dec. 5.—The third orchestral concert on Thanksgiving Day, Nov. 25, brought a distinguished pianist as guest soloist, Walter Gieseeking. He played tenderly yet with a brilliance that added lustre to the Beethoven Fourth Concerto. Franck's Variations after intermission again gave Mr. Gieseeking an opportunity to exert his magic over the audience.

The orchestra under Ghione played with remarkable spirit and verve, opening the program with the Bach Chaconne, arranged by Casella. Pizzetti's 'Concerto dell' Estate', a first performance in Detroit sounded like a potpourri of familiar variations. The program concluded with the Prelude and Love-death from 'Tristan'.

Maier Plays Mozart

The Federal Music Project commenced the first of five consecutive Mozart Musicales to be given in the Maccabees Auditorium on Nov. 14. The Detroit Civic Orchestra of fifty men performed and the pianist, Guy Maier, was soloist in Mozart's E Flat Major Concerto, which he played with elegance and grace. Arthur Luck, veteran member of the Detroit Symphony conducted, and Dr. Francis L. York, was the commentator. The program opened with the Overture to 'Die Entführung' and ended with the pairing of Mozart's first and last compositions, his Minuet in E Flat, composed when a child, and the 'Requiem' which heralded his death. The 'Requiem' was sung by the Detroit A Cappella Choir, under Mr. Luck.

The second musicale on Nov. 21 was conducted by Bendetson Netzorg, with Henry Siegl, violinist; Dirk Van Emmerik, oboist, as soloists and Dr. York again acting as commentator. Mr. Siegl who played the G Major Concerto, and Mr. Van Emmerik shared

Henri Cain

PARIS, Dec. 5.—Henri Cain, librettist, who wrote the books of several of Massenet's operas, including 'La Navarraise' (with Jules Claretie), 'Cherubin', 'Sapho' and 'Don Quichotte' as well as of the 'La Juif Polonais' of Weiss and, recently of Ibert and Honegger's 'L'Aiglon', died last month here in his eighty-first year.

Vega Matus

MANAGUA, NICARAGUA, Dec. 5.—Vega Matus, native composer, died at his home in Masaya on Dec. 1, in his sixty-sixth year. He was the author of a large number of compositions, many of which were popular both here and in other countries. President Somoza declared national mourning for him and he was buried with the military honors of a brigadier general.

Alfred Solman

Alfred Solman, song composer, whose song 'If I Had a Thousand Lives to Live' achieved great popularity a generation ago, died in hospital on Nov. 15 in his seventieth year. He was a native of Berlin and came to this country as a boy, settling in San Francisco. His popular song sold an enormous number of copies, estimated as running into millions.

Tell Taylor

CHICAGO, Nov. 25.—Tell Taylor, whose song, 'Down by the Old Mill Stream', is said to have sold four million copies, died here of a heart attack on Nov. 23. He was born in Vanlue, Ohio, Oct. 14, 1876.

the honors of the day. The program opened with 'The Marriage of Figaro' Overture followed by the F Major Concerto for oboe and the 'Eine Kleine Nachtmusik'. RUTH C. BROTMAN

APOLLO CLUB SEASON BEGINS IN BROOKLYN

Beal Hober Is Guest Soloist—Boston Symphony, Gieseeking, Don Cossacks Appear

BROOKLYN, Dec. 5.—The Apollo Club of Brooklyn, which for three-score years has maintained high ideals of male chorus singing, launched its season with a concert on Nov. 30, conducted by Alfred Boyce, before a large and enthusiastic audience in the Academy of Music. An all-Bach group opened the program, and this was followed by arrangements from 'L'Africaine', 'Faust', 'Philemon et Baucis' and 'Die Meistersinger'. William J. Hammond's setting of Scott's 'Lochinvar', with the composer playing one of the two pianos used for accompaniment, was impressive. German, Russian and American art songs, two Wagnerian excerpts, sung by Beal Hober, soprano, guest artist of the evening, were succeeded by a group of folk-songs. Theodore Schaefer and Charles O. Banks accompanied the club at the piano and organ. The second concert is planned for Feb. 15.

A large and brilliant audience greeted the Boston Symphony and Serge Koussevitzky in the opera house of the Academy on Nov. 19 for the first concert of the annual series under Institute auspices. Conductor and orchestra gave a compelling performance of Sibelius's Second Symphony, Haydn's G Major Symphony (B. & H. No. 13) and of Ravel's piano concerto for the left hand with Jacques Fevrier as soloist.

Walter Gieseeking's recital at the Academy on Nov. 16 again proved him a consummate interpreter. His program included Bach's 'Italian' Concerto, Mozart's Sonata in A, Beethoven's 'Appassionata' Sonata and works by Chopin, Liszt and Ravel. The Don Cossacks were applauded in their concert on Nov. 17 and The Ballet Caravan appeared on Nov. 29 with success.

FELIX DEYO

MUSICIANS EMERGENCY HOLDS FIRST LUNCHEON

Barbirolli, Rubinstein and Damrosch Praise Work—Musical Play Planned for January

John Barbirolli, conductor of the New York Philharmonic-Symphony; Artur Rubinstein, pianist; Dr. Walter Damrosch and others praised the work of the Musicians Emergency Fund at its first luncheon on Dec. 1 at the St. Regis Hotel. Mme. Yolanda Mëro-Irion, executive director of the fund, reported that the organization, since its formation less than six years ago, has provided employment bringing \$369,474.05 to musicians, of whom there are 3,021 at present on its roster. School concerts, a "made work" project, created to give employment to young artists, have numbered 5,675 and have entertained audiences aggregating 2,836,500.

Dr. Damrosch, chairman of the board of the fund, outlined the program for the next benefit, which is to be a dinner at the Waldorf-Astoria on Jan. 2. A cast of distinguished musicians will present a musical play of Dr. Damrosch's composition dealing with an

incident in the life of Haydn while he was under the patronage of Prince Esterhazy at the prince's estate in Hungary. Presented originally ten years ago at a private entertainment given by Dr. and Mrs. Damrosch, it will be restaged to fit the larger auditorium at the Waldorf. Mrs. Vincent Astor, acting president, presided at the luncheon.

TORONTO GROUPS PERFORM 'ELIJAH'

Offer Mendelssohn Oratorio in Fourth Concert Under Sir Ernest MacMillan

TORONTO, Dec. 5.—The Toronto Symphony, the Conservatory Choir and a group of soloists under Sir Ernest MacMillan gave a profoundly moving performance of Mendelssohn's 'Elijah' in Massey Hall on Nov. 16.

The title role, sung by Glenn Darwin of New York, was marked by a brilliance of tonal quality and the depth of comprehension. Other artists included Jeanne Pengelly, soprano; Eileen Law, contralto; Erma Brownscombe, soprano; Sara Barkin, soprano; Hubert Eisdell, tenor, and Trevor Self, boy soprano.

His Excellency, the Governor-General of Canada, Lord Tweedsmuir and Lady Tweedsmuir attended the third concert of the Toronto Symphony in Massey Hall on Nov. 23.

The orchestra under Sir Ernest MacMillan gave an excellent account of itself delssohn's 'Italian' Symphony, 'Dance of the Blessed Spirits' from Gluck's 'Orpheus'; three dances from 'The Three-Cornered Hat' of de Falla; the 'Daphnis et Chloe' Suite of Ravel, and as concluding number, 'Roumanian' Rhapsody by Enesco.

Last season the composer conducted the first performance in Canada of this unusually colorful music and received an ovation. Again this year, the capacity audience that heard the Enesco music, applauded the reading of Sir Ernest MacMillan, and the vital playing of the orchestra.

The Monte Carlo Ballet Russe was greeted by large audiences when it returned to Toronto for a two-day engagement at Massey Hall on Nov. 18 and 19. The conductor of all the ballets was Antal Dorati.

Miriam Winslow and her dancers appeared on the second concert of the Eaton Auditorium Variety Series on Nov. 17. Miss Winslow included classical and modern dance numbers on her program.

A recital by Fritz Kreisler is always an event of musical importance. At that of Nov. 25 at Eaton Auditorium, this distinguished artist displayed superb musicianship. The program included selections by Corelli and Tartini arranged by Kreisler; music by Bach, Mendelssohn, Gluck, and shorter compositions by Cyril Scott, De Falla, Albeniz and Kreisler. Carl Lamson was the accompanist.

ROBERT H. ROBERTS

Byron Hatfield Begins Series at New London

NEW LONDON, CONN., Dec. 6.—Byron Hatfield, baritone, began a series of Sunday night Lighthouse Musicales in New London on Dec. 5. The remaining recitals are scheduled for Jan. 9 and Feb. 13. Participating artists besides Mr. Hatfield include Dr. Melchiorre Mauro-Cottone, playing the Hammond Electric Organ, the Beacon Hill Trio, Ludwig Juht, double bass player of the Boston Symphony, and Lee MacCauley, pianist.

CONCERTS

(Continued from page 37)

played. The Rhapsodie, on the other hand, after a sonorous beginning eventually developed a Chopinesque complex and ended unconvincingly without a climax. Of the Chopin group, the poetically conceived and tonally beautiful Nocturne was the noteworthy feature. The tenuous Polonaise Fantasia lacked sufficient variety of color and treatment to keep the interest sustained, while the emotional and dramatic implications of the Scherzo were not fully realized. Many recalls followed at the end of the program. C.

Henri Deering Heard in Recital

Henri Deering, pianist. Town Hall, Nov. 26, evening:

French Suite in G.....Bach
Prelude, Chorale and Fugue.....Franch
Capriccio, Op. 76, No. 8; Intermezzo, Op.
118, No. 6; Capriccio, Op. 76, No. 2; Inter-
mezzo, Op. 117, No. 2; Rhapsodie, Op. 79,
No. 1.....Brahms
Nocturne in C Minor; Sonata, Op. 58, in
B Minor.....Chopin

No matter how often one hears the G Major French Suite with which Henri Deering began his recital, one finds its melodic charm and verve ever fresh. Mr. Deering disclosed a liquid quality of touch and a way of letting the music speak for itself in this as in later numbers. There were moments, as for example just before the announcement of the fugue, where Mr. Deering caught the dramatic richness and fervor of the Franck work, but the figuration was blurred, certain notes unduly emphasized and passages were played with erratic haste. The tone was never forced nor the scale of dynamics pushed beyond those moderate dimensions which were maintained throughout the evening.

The Brahms group was well chosen, each work blending with the others and each being one of the best of its genre. The interpretation of the opening Capriccio was impulsive, yet logical. In the two Intermezzi limitations of technique and insight prevented full enjoyment of this unique piano music, so wholly a work of the spirit. A bold and original version of the Rhapsodie showed Mr. Deering in better form. The dramatic and lyric episodes were well-contrasted, and the whole was delivered with a swing and vigor which were exhilarating. In the Chopin Nocturne Mr. Deering's good taste was shown. The quieter passages in the sonata were played with deft lyricism and Mr. Deering caught something of the hushed, tender beauty of the Largo, but its stormier passages, when Chopin the poet of revolution mounts his war-horse, were far too tame. An audience of moderate size applauded Mr. Deering cordially and recalled him for encores at the end of the recital. S.

Ralph Lawton Returns in Recital

Ralph Lawton, pianist. Town Hall, Dec. 2, afternoon:

Sonata in C (K 330).....Mozart
Variations sérieuses.....Mendelssohn
Intermezzo, Op. 119, Nos. 1 and 3; Rhapsodie, Op. 119, No. 4.....Brahms
Sonata, No. 4.....Scriabine
Reflets dans l'eau; 'La Soirée dans Grenade'.....Debussy
'Evocation'; 'El Albaicin'.....Albeniz

In so far as his playing of this program would indicate Mr. Lawton, who returned to this country last fall after spending twenty-three years in Europe where he made many concert appearances and held special classes in Salzburg in the Festival seasons, finds Scriabine an especially congenial spirit, as he offered an unusually clear exposition of the contents of that composer's fourth sonata, revealing a firm grasp of its structure in a compact and well-proportioned reading.

That Mr. Lawton has technical facility in abundance was demonstrated many times in the course of the recital, and there was in all his playing a sharply defined clarity. The Mozart sonata was clearly articulated and fluently played, with a propulsive rhythmic feeling in the first movement, but with little response to the spirit of the Andante. Whether due to the brilliance of the piano or not, his tonal



Henri Deering



Ralph Lawton

timbre seemed to be limited to a brightness of quality that soon began to pall in the absence of contrasting shades and colors, a lack conspicuously felt in the technically well encompassed Mendelssohn variations. Then a percussive attack on the initial note of phrases, even in the softer passages, and regardless of accent, helped to intensify the impression of a too external approach in general. The recital was under the sponsorship of the Cape Cod Institute of Music, of whose Summer faculty Mr. Lawton is a member. C.

MAHEL HUTCHINGS WARD, soprano. Eleanor Weller, accompanist. The Barbizon, Nov. 25, evening. Arias from 'Don Giovanni', 'The Marriage of Figaro', 'Louise' and 'The Dead City'. Lieder by Wolf, Schubert and Brahms and songs in English.

PHILIP HOFFNER, pianist. The Barbizon, Nov. 30, evenings. Schumann Sonata, Bach-Liszt Fugue, a group of Chopin and one by Ravel, Leschetzky and Liszt.

JULIA VAIL, monologist. Hilfred Peck, pianist. Steinway Hall, Dec. 3, evening. Five monologues in costumes, dealing with 'Colonial Women'.

Trio of New York Continues Series

The second chamber music concert given by Carl Friedberg, pianist; Daniel Karpilowsky, violinist, and Felix Salmond, cellist, at the David Mannes Music School on the evening of Dec. 3 brought to performance Beethoven's Trio in B Flat, Op. 97; Brahms's 'Cello Sonata in F, Op. 99, and Fauré's Quartet in C Minor, Op. 15, with Lillian Fuchs taking the viola part. An audience which crowded the hall was kept at a high pitch of enthusiasm by playing of lofty nobility, harmony of intention, and patrician elegance.

Always in leash and instinct with sympathy for his fellow artists, Mr. Friedberg's piano tone lost none of its clarity and vibrancy. It was massive without being heavy, light without being weak, as he willed. And his two companions played with a warmth and a sense of style which gave full play to the spirit of the Olympian trio which opened the concert and to that of Fauré's powerful and original quartet. Despite its 'ungraceful' writing for cello, Mr. Salmond made the Brahms sonata compelling through a frenetic interpretation in which Mr. Friedberg had also a notable part. The playing of each of the works of the evening might be signaled as a model in its kind, being of ripe musicianship, divested of all display and concentrated wholly upon the composer's intent. S.

William Kapell, Youthful Pianist, Gives Recital

William Kapell, fourteen-year-old pianist, gave a recital at the Carnegie Chamber Music Hall on Nov. 5. The concert was under the auspices of La Follette School of Music. The program began with Bach's C Minor and G Major Preludes and Fugues, followed by Beethoven's Sonata, Opus 31, No. 3, and included compositions by Brahms, Chopin, Rachmaninoff, Debussy and De Falla.

Bori Sings at Criterion Musicale

Lucrezia Bori and the Philharmonic String Quartet gave a joint program for the Criterion Morning Musicale of Dec. 3 in the Grand Ball Room of the Hotel

Plaza. The quartet played the Allegro and Minuet from Mozart's Quartet in D and works by Schubert and Glazounoff. Mme. Bori sang an introductory group by Handel, Debussy and Massenet; later, the aria 'Mi chiamano Mimi' from La Bohème, and concluded the program with Spanish songs by Delaserno and Obradors. Among the guests of honor was Edward Johnson, general manager of the Metropolitan Opera. Frederick Bristol accompanied Mme. Bori.

Artists Give Benefit Concert for Crystie Street House

Under the patronage of Mrs. Franklin D. Roosevelt, Governor Herbert H. Lehman and Mayor La Guardia, a concert for the benefit of Crystie Street House was given in Carnegie Hall on the evening of Nov. 20. Elisabeth Rethberg, soprano of the Metropolitan Opera, made her first New York appearance of the season. Josephine Antoine, soprano, also of the Metropolitan and Thalia Sabanieva, soprano, formerly of the same organization, were heard; also Pino Bontempi, tenor; Mario Cozzi and Serge Jean de la Scase, baritones, and Jehu E. Hanson, pianist. The program was arranged by Emilio A. Roxas who accompanied all the singers excepting Mme. Rethberg, for whom Fritz Kitzinger was at the piano. N.

Wettergren and Downes in Lecture Recital

Gertrud Wettergren, contralto of the Metropolitan Opera, was the third soloist in the series of lecture recitals given by Olin Downes at the New York Junior League Clubhouse on the morning of Dec. 1. She sang songs by several German composers and by Grieg, and Norwegian and Swedish folk songs, to illustrate the lecture. Fritz Kitzinger accompanied. The second in the series was given previously by Georges Barrère. Albert Spalding will conclude the series on Dec. 5.

Frances Cleveland Gives Recital at Barbizon-Plaza

Frances Cleveland, soprano, with Maurice Jacquet at the piano, gave a recital at the Barbizon-Plaza on the evening of Nov. 26. With the exception of the 'Ave Maria' from Bruch's 'Feuerkreuz', the program was a somewhat stereotyped one, beginning with Old Italian works, including over-familiar songs of Schumann and Brahms, a group by Fourdrain and Duparc and a closing one in English. Miss Cleveland projected her program with artistic sincerity and disclosed a voice adequate in proportions and training to the demands made upon it. N.

Carla Bradley Gives Dance Program

Carla Bradley, interpretative dancer, made her first New York appearance in the Guild Theatre on the evening of Nov. 7, assisted by Youry Bilstin, 'cellist, and with Jascha Zayde at the piano. Miss Bradley offered eleven of the numbers on the program and Mr. Bilstin, ten.

The dancer was at her best in things in the lighter vein, such as 'Waltz in a Whimsical Mood' to music by Poulignac. In attempting deep psychological interpretations of Scriabine pieces, for instance, she was at the disadvantage of a lack of variety in pose and gesture. However, the large gathering of dance devotees who have made a cult of this type of terpsichorean art applauded her with enthusiasm. Mr. Bilstin's playing also came in for a large share of approval. D.

Dancers Make Broadway Debut

Arthur Mahoney, dance director of the Juilliard School of Music, and Thalia Mara, a member of the Radio City Music Hall corps de ballet, gave their first recital in the Broadway district at the Guild Theatre on the evening of Nov. 28. Beginning with an English suite of dances accompanied by sixteenth century music and modelled upon traditional court forms, the program traversed the eighteenth century court of France, the style of Taglioni, and ended with groups of Spanish folk dances and a jazz suite, including the 'Lindy Hop'. The atmosphere and effectiveness of the

recital gained greatly by the unusual musical accompaniments. Susanne Bloch played on the lute and virginals for the English suite and in a solo group. Jeronimo Villarino provided authentic accompaniments for the Spanish dances and played a solo group with fire and skill of a high order. Other music was provided by Lucia Palermo, violinist, Herman Levine, 'cellist, and Jack Radunsky, pianist. Elaborate costumes set the style of the court dances, which did not pretend to authenticity, but rather to catch the spirit of their models. Most satisfactory was the Spanish group in which Miss Mara's 'Algerias' was notable for Iberian verve and terse rhythms. Both dancers were heartily applauded and recalled. S.

YOUNG ARTISTS AWARD PLANNED BY TOWN HALL

Outstanding Concert Talent Each Year To Make Appearance in Endowment Series

"To encourage the wider use of the really gifted young artist who finds it almost impossible to obtain paid engagements, due to the fact that most of the concert and orchestral organizations throughout the country engage only box-office attractions", the Town Hall Music Committee has announced through its chairman, Walter W. Naumburg, a plan to award annually an appearance in the Town Hall Endowment Series to the young artist judged to have given the best performance of the season. The plan goes into effect at once. It was the suggestion of Kenneth Klein, manager of the hall.

This award will supplement existing prizes such as those of the Naumburg Foundation and the National Federation of Music Clubs. It will be available to all singers and instrumentalists under thirty years old appearing in a Town Hall recital between Sept. 1 and June 30. At least one work to be performed by the winner on the Endowment Series program is to be by an American composer, the choice being left to the performer. In any given year the award will be made only if a talent is found which is adjudged worthy of being included on a course which presents noted and distinguished artists. If two such talents are discovered, both will be presented in a joint recital. The award is not restricted to artists making a debut. A minimum fee of \$200 for each artist is estimated.

Marion Frank Leslie Heard in Dramalogues

Marion Frank Leslie appeared as dramalogist and commentator with Percy Grainger in a program of Scandinavian folk melodies, art music, lyrics and dramatic excerpts at the Detroit Institute of Arts on Dec. 1. Mary Manning and Stuart Swart assisted Miss Leslie at the piano and organ. On Dec. 8 and 9 she was heard with the Schenectady Light Opera Company. Miss Leslie did a scene from 'Peer Gynt' for the Detroit News broadcast of Nov. 26 and on Nov. 27 was commentator for the first winter concert of the Detroit Scandinavian Symphony.

Iso Briselli Begins Tour

Iso Briselli, violinist, began a two-months' tour of the mid-West, West, and Pacific Coast, on Nov. 11. He will appear in cities throughout Ohio, in Winona and Monmouth, Ill., in towns in Minnesota, Washington, California, and in San Antonio, Texas, returning to New York on Dec. 17.

VIENNA STAGES WEINBERGER AND GLUCK NOVELTIES

Composer of 'Schwanda' Bases His Fourth Opera on Schiller's 'Wallenstein' Trilogy — Music Exhibits Variety of Styles — Has Fine Performance

By DR. PAUL STEFAN

VIENNA, Nov. 20.

THE Vienna State Opera on Nov. 18 staged the premiere of a new opera by Jaromir Weinberger, the Czech composer of 'Schwanda'. This is Weinberger's fourth opera, but between the second and fourth he also wrote several operettas, which were very successful. His third opera was composed, moreover, to a story by Bret Harte, 'The Outcasts of Poker Flat'. After the great success of 'Schwanda', which came only after the Viennese performance, as also happened with the 'Bartered Bride', Weinberger spent several years at Baden near Vienna. Perhaps out of gratitude for the rest enjoyed there he dedicated his new opera, 'Wallenstein', to the Austrian Chancellor, Dr. von Schuschnigg.

Libretto Skillfully Fashioned

Weinberger used Schiller's famous drama as the basis for his composition. With uncommon skill Milos Kares, the literary director of the radio in Prague, and who wrote the libretto for 'Schwanda', made Schiller's trilogy—a dramatic sequence intended for three evenings—into an opera in six episodes and in the process took over whole strophes of Schiller word for word. The German translation by Max Brod has faithfully restored these strophes of Schiller to their original form, wherever possible.

The first scene is laid in Wallenstein's camp near Pilsen in Bohemia;



Jaromir Weinberger

the second at Wallenstein's headquarters (throughout, the architecture of the Bohemian baroque castles is turned to splendid account on the stage of the Vienna State Opera); Wallenstein would like to desert the emperor, but there is a betrayer of his plans among his own generals, the very one whom he has trusted most. The third episode is a love scene between Thekla, Wallenstein's daughter, and Max Piccolomini, the son of this treacherous general. In the three remaining episodes Wal-

lenstein's fate is decided—many regiments desert him; Max Piccolomini goes to certain death with his men in a desperate attack; Wallenstein is lured into a trap in the city of Eger on the border of Bohemia and is murdered at night.

Music Varied and Effective

To this exceedingly effective text Weinberger has written music of various styles, so to speak, beginning in the camp with historical marches from the Thirty Years' War; frequently becomes lyrical, then again merely creates the proper background and atmosphere for the events, always very effective and at the same time in no way encroaching upon the text. Perhaps another success, which will not be limited to Central European stages, is in store for this work, to begin with by virtue of the play which it takes for its foundation.

The Viennese performance, at any rate, under the young conductor Wolfgang Martin, was really excellent. Alfred Jerger was a grandiose Wallenstein, the newly engaged women Mmes. Réthy and Tutsek, proved themselves capable, and the baritone Ginrod, who has converted himself into a tenor since last year, made an unusually successful debut in the tenor role. Wallenstein's staging was worthy of the best accomplishments of the Vienna State Opera.

Numerous Gluck Celebrations

Vienna observed the 150th anniversary of Gluck's death in a variety of ways. The State Opera, to be sure, only with a performance of the ballet, 'Don Juan', which is included in its repertoire. The radio, on the other hand, gave a studio performance of 'Alceste' in the original Viennese version of 1767.



Portrait of Gluck from an Old Engraving

The Viennese Mozart-Society presented Gluck's only religious work, the 'De profundis', which he composed in his last years for solo-quartet and orchestra. In addition, five of his odes to words by Klopstock, likewise composed in the last years of his life. And finally his festival play for the stage, 'La Corona', which he had written for the imperial court in Schönbrunn, whose archduchesses were all his pupils.

In the leading role of an opera seria by Gluck the Empress Maria Theresa almost appeared—at the last moment the court made it clear to her that this was not befitting an empress. But four of her daughters sang and acted in Gluck's opera, 'Il Parnasso confuso', and the future Emperor Josef conducted this performance from his place at the cembalo. After this 'La Corona' was rehearsed with the same cast, as an act of homage to Emperor Franz, the father of the archduchesses. But the Emperor died in the course of preparations and thus the performance did not take place; it was the only one of Gluck's works which was not performed.

A Much Belated First Performance

Now for the first time, on Nov. 15, 1937, it was presented in Vienna in a small concert hall in an historical palace. In this hall Mozart gave piano lessons to young lady pupils of the aristocracy. 'La Corona', with a libretto by Metastasio, is one of the customary mythical plays in vogue at the time. One contends for the wreath to which the victor over the Caledonian boar is entitled—in the end this wreath is presented to the Emperor. The vocal parts of this opera, which are very colorful, make great demands upon the singers, and one has great respect for the archduchesses who had this work to perform.

The State Academy of Music is pre-

Gluck's 'La Corona' Has Its Premiere in Observance of 150th Year of His Death—Austria Disclaims Any Autocracy in Realm of Art

paring Gluck's comic opera 'L'Ivrogne corrigé', one of those comic works which Gluck composed for the French theatre of that time in Vienna. A dipsomaniac is reformed by being taken to hell and shown what the furies would do with him—it is very interesting that Gluck parodies his own dances of the furies here, as they are found in the ballet, 'Don Juan', and in 'Orpheus'.

Cycle of Mahler Works Begins

A series of excellent concerts has been given in Vienna: 'Missa solemnis' under Bruno Walter; piano recitals by Brailowsky, Alexander Borowsky (he had to give three, including two with an all-Bach program) and Francis Casse. The German opera singer Martha Fuchs sang Wagner's five poems, and her style met with great approval.

Hermann Scherchen, concerning whose Musica Viva Orchestra I wrote in my last letter, presented on another evening Mahler's 'Kindertotenlieder' ('Children's Dirges') with Enid Szantho and the same composer's posthumous Ninth Symphony. This was the beginning of a Mahler cycle, which is to include most of his symphonies (of his symphonic works usually the same ones are performed here). Scherchen and his newly formed orchestra achieved a great success.

In the meantime a deputy in one of the legislative bodies of Austria had found fault with Scherchen for engaging foreign musicians for his orchestra. But the head of the Austrian portfolio of art, Unterrichtsminister (Minister of Education) Dr. Pernter, immediately replied that an autarchy in artistic matters was impossible for Austria. Austria endeavored at all times to engage the best artists and, circumstances permitting, even to give the preference to especially good foreigners over natives. And it would hardly be possible to do otherwise, for Austria should be well satisfied that so many Austrian artists were permitted to appear in foreign countries.

Forum Laboratory Concert Honors Edgar Stillman-Kelley

In honor of Edgar Stillman-Kelley's eightieth birthday the WPA Composers' Forum Laboratory concert of Dec. 1 included the fourth movement of his 'Aladdin' suite, four movements of his 'Alice in Wonderland' and the 'New England Symphony'. Chalmers Clifton, New York City director of the Federal Music Project, conducted the New York Civic Orchestra. After the concert the usual forum discussion was held. The 'Aladdin' music was composed in 1894, the 'Alice' suite was first performed in 1915 at the Norfolk Festival and the symphony was written for the Litchfield County Choral Union in 1913, the composer conducting the first performance.

'The Magic Flute' was given at the Teatro Reale in Rome recently under the baton of Tullio Serafin, with such success that critics wrote enthusiastically about "the Divine Mozart".